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ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು ೫೭೦ ೦೦೬ Manasagangotri, Mysore - 570 006

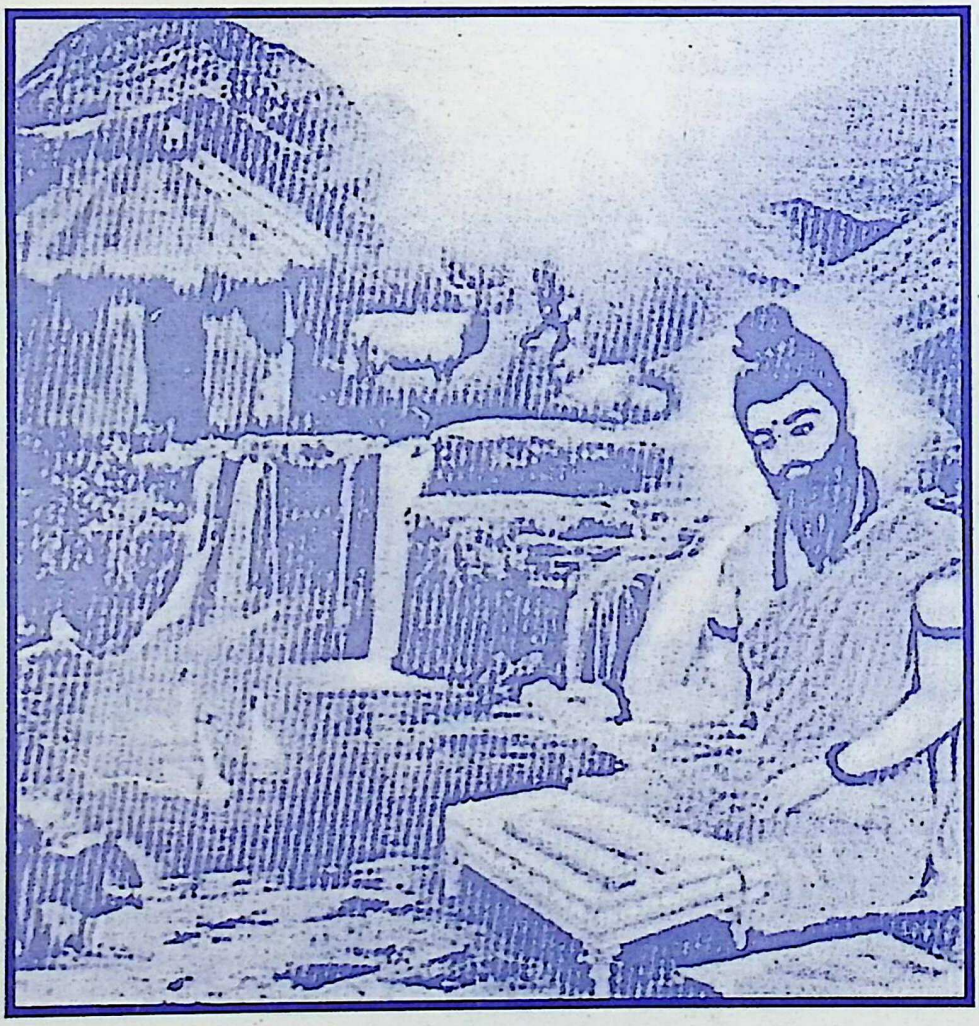
M.A. [PREVIOUS] SANSKRIT

- ENGLISH MEDIUM -

121

नाटकम्

अभिज्ञानशाकुंतलम् - १



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ವಿಶ್ವಮಾನವ ಸಂದೇಶ

ಪ್ರತಿಯೊಂದು ಮಗುವು ಹುಟ್ಟುತ್ತಲೇ - ವಿಶ್ವಮಾನವ. ಬೆಳೆಯುತ್ತಾ ನಾವು ಅದನ್ನು 'ಅಲ್ಪ ಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುತ್ತೇವೆ. ಮತ್ತೆ ಅದನ್ನು 'ವಿಶ್ವಮಾನವ'ನನ್ನಾಗಿ ಮಾಡುವುದೇ ವಿದ್ಯೆಯ ಕರ್ತವ್ಯವಾಗಬೇಕು.

ಮನುಜ ಮತ, ವಿಶ್ವ ಪಥ, ಸರ್ವೋದಯ, ಸಮನ್ವಯ, ಪೂರ್ಣದೃಷ್ಟಿ ಈ ಪಂಚಮಂತ್ರ ಇನ್ನು ಮುಂದಿನ ದೃಷ್ಟಿಯಾಗಬೇಕಾಗಿದೆ. ಅಂದರೆ, ನಮಗೆ ಇನ್ನು ಬೇಕಾದುದು ಆ ಮತ ಈ ಮತ ಅಲ್ಲ; ಮನುಜ ಮತ. ಆ ಪಥ ಈ ಪಥ ಅಲ್ಲ; ವಿಶ್ವ ಪಥ. ಆ ಒಬ್ಬರ ಉದಯ ಮಾತ್ರವಲ್ಲ; ಸರ್ವರ ಸರ್ವಸ್ತರದ ಉದಯ. ಪರಸ್ಪರ ವಿಮುಖವಾಗಿ ಸಿಡಿದು ಹೋಗುವುದಲ್ಲ; ಸಮನ್ವಯಗೊಳ್ಳುವುದು. ಸಂಕುಚಿತ ಮತದ ಆಂಶಿಕ ದೃಷ್ಟಿ ಅಲ್ಲ; ಭೌತಿಕ ಪಾರಮಾರ್ಥಿಕ ಎಂಬ ಭಿನ್ನದೃಷ್ಟಿ ಅಲ್ಲ; ಎಲ್ಲವನ್ನು ಭಗವದ್ ದೃಷ್ಟಿಯಿಂದ ಕಾಣುವ ಪೂರ್ಣದೃಷ್ಟಿ.

ಕುವೆಂಪು

Gnanapeeta Awardee
Kuvempu's Birth Centenary Year - 2004

Gospel of Universal Man

Every Child, at birth, is the universal man. But, as it grows, we turn it into "a petty man". It should be the function of education to turn it again into the enlightened "universal man".

The Religion of Humanity, the Universal Path, the Welfare of All, Reconciliation, the Integral Vision- these *five mantras* should become View of the Future. In other words, what we want henceforth is not this religion or that religion, but the Religion of Humanity ; not this path or that path, but the Universal Path ; not the well-being of this individual or that individual, but the Welfare of All ; not turning away and breaking off from one another, but reconciling and uniting in concord and harmony ; and, above all, not the partial view of a narrow creed, not the dual outlook of the material and the spiritual, but the Integral Vision of seeing all things with the eye of the Divine.

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Kuvempu

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ಮಾನಸಗಂಗೋತ್ರಿ, ಮೈಸೂರು-೫೭೦ ೦೦೬

अभिज्ञानशाकुंतलम्-१

Block 8

Unit No. 1 to 4		Page No.
Unit 1	Introduction to Rūpakas, its Origin and Development	1
Unit 2	Nature of Sanskrit Drama	13
Unit 3	Life, Date and Works of Kālidasa	23
Unit 4	Introduction to Abhijñānaśākuntala	37

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प्रस्तावना

प्रिय विद्यार्थिनः

अस्माकं कर्णाटक-राज्य-मुक्तविश्वविद्यानिलये स्नातकोत्तरशिक्षणकक्षां प्रवेष्टृभ्यः भवद्भ्यः हार्दं स्वागतम्।

विश्वस्य प्राचीनभाषासु संस्कृतभाषा प्रमुखतमा। वेदेषु दृश्यमाना इयं भाषा क्रि.पू. पञ्चमशतके काव्यस्य रूपं प्रापदिति वदन्ति। गच्छता कालेन संस्कृतभाषा उच्छशिक्षण-शासन-लेखन-काव्यादिषु अव्याहता समुपयुक्तम्। प्रायो लोके 2500 वर्षाधिकम् इतिहासं प्राप्तवती अन्या भाषा नास्ति।

वेदाः, शास्त्राणि, इतिहासाः, पुराणानि, काव्यानि, दर्शनानि, व्याख्यानानि, प्रशस्तयः, शासनानि, चाटुपद्यानि, सुभाषितानि इत्येवं नानाप्रकारेषु निबद्धाः कृतयः संस्कृतवाङ्मये विलसन्ति। अस्य परिचयः पाठ्यक्रमानुसारेण कारयिष्यते। विशेषाध्ययनाय गहन-शोधनाय च युष्माकं सिद्धतायाः सम्पादनमेव स्नातकोत्तरशिक्षणस्य मुख्यः उद्देशः।

भवता स्वाध्यायसुलभाय स्वयंबोधन पद्धत्या (SIM) एते पाठाः विशिष्टरूपेण आरचिताः। बहवः विद्वांसः एतान् पाठान् सज्जीकर्तुं कृतभूरिपरिश्रमाः सन्ति। तेषां साहाय्यं सकार्तज्ञं स्मरामि।

भवन्तः सर्वे सम्यगधीत्य अस्यां भाषायां साहित्ये च विशेषज्ञानं सम्पादयन्तु इति आशासे। 'श्रद्धावान् लभते ज्ञानम्' इति भगवद्गीतोक्तरीत्या भवता श्रद्धायुक्ताध्ययनं फलप्रदं यशप्रदं च भूयादिति ममाशयः। शुभं भूयात्।

जीयात् गीर्वाणभारती।

डा. एन्. राधाकृष्ण भट्
संस्कृतविभागाध्यक्षः
कर्णाटकराज्य-मुक्तविश्वविद्यानिलयः
मानसगङ्गोत्री, मैसूरु।

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1.0 Block Objectives

In this block you will be acquainted with the Rūpakas, its origin and development, Nature of Sanskrit Drama. You will be introduced to the author of the prescribed text Abhijñānaśākuntalam - *Kālidāsa,* his life date and works and about the text Abhijñānaśākuntalam.

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BLOCK-8

Paper - II

UNIT – 1

ABHIJÑĀNAŚĀKUNTALAM

CONTENTS

1.3. DRAMA AS A GENRE OF LITERATURE
1.4. THE AIM OF THE DRAMA
1.5. TYPES OF SANSKRIT DRAMA
1.6. A BRIEF SURVEY OF TEN TYPES OF RŪPAKAS
1.7. ORIGIN OF SANSKRIT DRAMA
1.8. VARIOUS THEORIES ABOUT THE ORIGIN OF SANSKRIT DRAMA
1.9. GENERAL FRAME OF SANSKRIT DRAMA

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UNIT

Introduction to Rupakas, its Origin and Development

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those who are desciplined; gives courage to cowards, gives energy to heroic persons. Drama serves as a relief entertainment or recreation to the suffering or afflicted mind.

दुःखार्तानां श्रमार्तानां शोकार्तानां तपस्विनाम् ।
विश्रामजननं लोके नाट्यमेतद् भविष्यति ।। (Nātyasastra 1.14)

This is a universal truth for even today we find that irrespective of caste; creed, social status and such other distinctions an average man's sensitive mind is moved by the delienation of a particular sentiment represented on the stage. We have a heterogenous gathering in the auditorium each individual forgetting himself and his sorrounding for the timebeing and identifying himself with the sentiment that is being developed on the stage by a band of actors. Kālidāsa expresses clearly that drama is the only means of entertaining the people of diverse aptitudes. 'नाट्यं भिन्नरुचेर्जनस्य बहुधाप्येकं समाराधनम्' (Mālavikāgnimitra 1.4) Hence, it is said that drama is the only instrument which provides recreation to one and all.

1.5. TYPES OF SANSKRIT DRAMA

We shall begin with the types of Sanskrit drama. Generally, in Sanskrit poetry or all the Literary compositions (i.e. काव्य) are divided into two types, viz; श्रव्य and दृश्य. The श्रव्य group comprises of works in prose and poetry, (गद्य, पद्य, चम्पू) while the दृश्य group, of dramatic compositions. Dṛśya is that which is capable of being seen or exhibited on a stage while Śravya is that which appeals through the ear only.

दृश्यश्रव्यत्वभेदेन पुनः काव्यं द्विधा मतम्।
दृश्यं तत्राभिनेयं तद्रूपारोपात्तु रूपकम्।। (Sahitya Darpana)

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Sanskrit drama is of two broad varieties – Rūpakas and Uparūpakas. Rūpakas are of ten kinds

1) Nāṭaka 2) Prakaraṇa 3) Bhāṇa 4) Prahasana 5) Ḍima 6) Vyāyoga 7) Samavakāra 8) Vīthī 9) Anka and 10) Īhamṛga.

Uparūpakas are of eighteen kinds

1) Nāṭikā 2) Troṭakā 3) Gosṭhī 4) Saṭṭaka 5) Nāṭyarāsaka 6) Prasthāna 7) Ullāpya 8) Kāvya 9) Prenkhaṇa 10) Rāsaka 11) Samlāpaka 12) Śrīgadita 13) Śilpaka 14) Vilāsikā 15) Durmallikā 16) Prakaraṇī 17) Hallīśa and 18) Bhāṇikā.

It has been universally accepted that the Nāṭaka ranks the first amongst all the varieties of literary compositions.

नाटकं सप्रकरणं भाणः प्रहसनं डिमः
व्यायोग समवकारौ वीथ्यङ्कैहामृग इति।। (sāhityadarpaṇa)
नाटिका त्रोटकं गोष्ठी सट्टकं नाट्यरासकं ।
प्रस्थानोल्लाप्य काव्यानि प्रेङ्खणं रासकं तथा ।।
संलापकं श्रीगदितं शिल्पकं च विलासिका ।
दुर्मल्लिका प्रकरणी हल्लीश भाणिकेsति च ।
अष्टादश प्राहुरुपरूपकाणि मनीषिणः (Sāhityadarpaṇa)

1.6. A BRIEF SURVEY OF TEN TYPES OF RŪPAKAS

At first, we shall study briefly the characteristics of ten types of Rūpakas.

1.6.1. Nāṭakam (नाटकम्)

Nāṭaka is regarded as the first and foremost type of dramatic composition. The Nāṭaka is based on a well known story describing all glories of life. The hero is famous (प्रख्यात) and noble (उदात्त). He should be a great king

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born in a reknowned family or he may be a God. It contains five to ten acts. Śṛṇgāra or the Vīra are the main Rasas in Nāṭaka and the other rasas should be subsidiary.

नाटकं ख्यातवृत्तं स्यात् पञ्चसन्धिसमन्वितम् ।
विलासद्धर्चादिगुणवद्युक्तं नानाविभूतिभिः ।।
सुखदुःखसमुद्भूति नानारसनिरन्तरम् ।
पञ्चाधिका दशपरास्तत्राङ्काः परिकीर्तिताः ।।
प्रश्व्यातवंशो राजर्षिः धीरोदात्तः प्रतापवान् ।
दिव्योऽथ दिव्यादिव्यो वा गुणवान्नायको मतः ।।
एक एव भवेदङ्गी श्रृङ्गारो वीर एव वा ।
अङ्गमन्ये रसाः सवे कार्यो निर्वहणेऽद्भुतः ।।

(साहित्यदर्पणः)

1.6.2. Prakaraṇam (प्रकरणम्)

In a Prakaraṇa a poet devices an original vastu and Hero by his own intellect and works (plot) up its elaboration. The originality of the plot is the main feature of a Prakaraṇa which distinguishes it from Nataka. The Hero should be either Amātya (Minister) Vipra (Brāhmin) or a Vānik (Merchant) and he should be dhīraprasśānta in nature fallen on bad days and ready to do a good turn. Heroine may be Kulajā (a lawful wife); Veśyā (a courtesan) or both. The number of acts in a prakaraṇa should not be less than five and more than ten. Śṛṇgāra is the main rasa in prakaraṇa and other rasas are subsidiary. The low characters like slaves, vita, gamblers, dancing girls etc could be used in prakaraṇa.

भवेत् प्रकरणे वृत्तं लौकिकम् कविकल्पितम् ।
श्रृङ्गारोऽङ्गी नायकस्तु विप्रोऽमात्योऽथवा वणिक् ।।
सापाया धर्मकामार्थपरो धीरप्रशान्तकः ।
नायिका कुलजा क्वापि वेश्या क्वापि द्वयं क्वचित् ।

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तेन भेदास्त्रयस्तस्य तत्र भेदस्तृतीयकः ।
कितवद्यूतकारादिविटचेटकसंकुलः ।।

(Sāhityadarpaṇa)

1.6.3. Bhāṇa (भाणः)

Bhāṇa is a kind of monologue to be acted by a single character. Even characters which are not present on the stage are made to speak through others mouth with an imaginery person (आकाश भाषित) Bhāṇa has only one act. The main sentiment is Śṛṅgāra with Vīra ranking next. The ten types of Lāsya are liberally employed in Bhāṇa with Bhāratī vṛtti.

भाणः स्याद् धूर्तचरितो नानावस्थान्तरात्मकः ।
एकाङ्क एक एवात्र निपुणः पण्डितो विटः ।।
रङ्गे प्रकाशयत्स्वनानुभूतमितरेण वा ।
सम्बोधनोक्तिप्रत्युक्ती कुर्यादाकाशभाषितैः ।।
सूचयेद्वीरशृङ्गारौ शौर्यसौभाग्यवर्णनैः ।
तत्रेतिवृत्तमुन्पाद्यं वृत्तिः प्रायेण भारती ।।
मुखनिर्वहणे सन्धी लास्याङ्गानि दशापि च ।

(Sāhityadarpaṇa)

1.6.4. PRAHASANA (प्रहसनम्)

As the name suggests, Pṛahasana consists of humour as main rasa. It is of three kinds; Śuddha (pure); Sankīrṇa (mixed) and Vaikṛta (modified). Śuddha contains conversation of ascetics, Gods, Guru etc while Sankīrṇa contains Tāpasa, Cheta, Veśya etc with the events full of vulgar. Vaikṛta type of prahasana contains vita, Kancuki etc. Ārabhaṭi vṛtti along with Viskambhaka and pravesaka are not found here.

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भाणवत्सन्धिसन्ध्यङ्ग लास्याङ्गाङ्कैर्विनिर्मितम् ।
भवेत्प्रहसनं वृत्तं निन्द्यानां कविकल्पितम् ।।
अत्र नारभटी, नापि विष्कम्भकप्रवेशकौ ।
अङ्गी हास्यरसस्तत्र वीथ्यङ्गानां स्थितिर्न वा ।।
तपस्विभगवद्विप्रप्रभृतिष्वत्र नायकः।
एको यत्र भवेद् धृष्टो हास्यं तच्छुद्धमुच्यते।।
आश्रित्य कश्चन जनं संकीर्णमिति तद्विदुः।
वृत्तं बहूनां धृष्टानां संकीर्णं केचिदूचिरे।।
तत्पुनर्भवति द्वयङ्कमथवैकाङ्कनिर्मितम्।
वेश्याचेटनपुंसकविटधूर्ता बन्धक च यत्र स्युः।।
अविकृतवेषच्युदचेष्टतकरणं तु सङ्कीर्णम्।
विकृतंतु विदुर्यत्र षण्ढकञ्चुकितापसाः।।
भुजङ्गचारणभुटप्रभृतेर्वेषवाग्युताः ।

(Sāhityadarpaṇa)

1.6.5. ḌIMA (डिमः)

Ḍima should be constructed with a wellknown plot. Hero is prakhyata and Udātta. It has four acts only. Six rasas are depicted except Sṛṅgāra and Hāsya. It has no Viṣkaṁbhaka or Praveśaka and Heroes are sixteen in number. Mostly they are Gods, Ya.kṣas, Rākṣasas, Piśācas, serpents and other. It has four sandhis except Vimarśa sandhi and Kaiśikī vṛtti.

मायेन्द्रजालसंग्रामक्रोधादभ्रान्तादिचेष्टितैः ।
उपरागैश्च भूयिष्ठो डिमः ख्यातेतिवृत्तकः ।।
अंङ्गी रौद्ररसस्तत्र सर्वेङ्गानि रसाः पुनः ।
चत्वारोऽङ्का मता नेह विष्कम्भकप्रवेशकौ ।।
नायकादेवगन्धर्वयक्षरक्षोमहोरगाः ।
भूतप्रेतपिशाचाद्याः षोडशात्यन्तमुद्धताः ।
वृत्तयः कैशिकी हीना निर्विमर्शाश्च सन्धयः।
दीप्ताः स्युः षड्रसाः शान्तशृहास्यशृङ्गारवर्जिताः।।

(Sāhityadarpaṇa)

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1.6.6. VYĀYOGA (व्यायोगः)

In Vyāyoga plot is wellknown (प्रख्यात) and limited to one act only. The Hero may be Khyāta or Uddhata with a small number of female characters. It has dīpta rasas like Raudra and Vīra and has the Sandhis except garbha and vimarsha

ख्यातेतिवृत्तो व्यायोगः स्वल्पस्त्रीजनसंयुतः ।
हीनो गर्भविमर्शाभ्यां नरैर्बहुभिराश्रिताः ।।
एकाङ्कश्च भवेदस्त्रीनिमित्तसमरोदयः ।
कैशिकी वृत्तिरहितः प्रख्यातस्तत्रताशक ।
राजर्षिरथ दिव्यो वा भवेद्धीरोद्धतश्च सः ।
हास्यश्रृङ्गारशान्तेभ्य इतरे ऽत्राङ्गिनो रसाः ।।

(sāhityadarpaṇa)

The best example for Vyayoga is Madhyama vyayoga of Bhasa.

1.6.7 SAMAVAKĀRA (समवकारः)

Samavakāra consists of an episode of Gods and demons as Heros who are prakhyātā. It should have as many as twelve heroes with vīra as the chief rasa. It is to consist of three acts omiting Kaiśikī vṛtti and vimarśa sandhi. Also it bresents three kinds of deception, three kinds of excitement and three kinds of love. Metres like Gayathri, Uṣṇik are used here.

वृत्रं समवकारे तु ख्यातं देवासुराश्रयम् ।
सन्धयो निर्विमर्शास्तु त्रयोऽङ्कास्तत्र चादिमे ।।
सन्धी द्वावन्त्ययोस्तद्वदेक एको भवेत्पुनः ।
नायका द्वादशोदात्ताः प्रख्याता देवमानवाः ।।
फलं पृथक्–पृथक् तेषां वीरमुख्योखिलो रसः ।

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वृत्तयो मन्दकैशिक्यौ नात्र बिन्दुप्रवेशकौ ।
गायत्र्युष्णिङ्मुखान्यत्र च्छन्दांसि विविधानि च ।
त्रिशृङ्गारस्त्रिकपटः कार्यश्चायं त्रविद्रवः ।।

(Sāhityadarpaṇa)

1.6.8 VĪTHĪ (वीथी)

It should have one act and is to be acted by one person. It includes speech in the air (आकाशभाषित) It contains mukha and Nirvahaṇa Sandhis with Śṛngāra rasa. This is the shortest among rūpakas.

वीथ्यामेको भवेदङ्कः कश्चिदेकोऽत्र प्रकल्पते ।
आकाशभाषितैरुक्तैश्चित्रां प्रत्युक्तिमाश्रितः ।।
सूचयेद्भूरि शृङ्गारं किञ्चिदन्यान् रसान् प्रति ।
मुखनिर्वहणो सन्धी अर्थप्रकृतयोऽखिला ।।

(Sāhityadarpaṇa)

1.6.9. AṄKA (अङ्क)

It is also called, Utsṛṣṭikāṅka. The plot is usually wellknown with only one act., some times be otherwise. The chief sentiment is karuṇa. Only mukhasandhi and Nirvahaṇa Sandhi occur in it. Bhārativṛtti shall be mainly employed. Mostly it contains lamentations of women.

उत्सृष्टिकाङ्क एकाङ्को नेतारः प्राकृता नराः ।
रसोऽत्र करुणः स्थायी बहुस्त्रीपरिदेवितम् ।।
प्रख्यातमितिवृत्तं च कविर्बुध्या प्रपञ्चयेत् ।
युद्धं च वाचा कर्तव्यं निर्वेदवचनं बहु ।।

(sāhityadarpaṇa)

The best example for Anka is Urubhaṅga of Bhasa.

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1.6.10. ĪHĀMṚGA (ईहामृगः)

Īhamṛga has devine heroes or human heroes implicated in fights for the sake of devine females. The plot is of mixed kind partly invested by the poet and partly legendary. It contains four acts with Mukha, Pratimukha and Nirvahaṇa Sandhis. The Hero is necessarily a Uddhata either devine or human, without restriction.

ईहामृगो मिश्रवृत्तश्चतुरङ्गः प्रकीर्तितः ।
मुख प्रतिमुखे सन्धी तत्र निर्वहणं तथा ।।
नरदिव्यावनियमौ नायकप्रतिनायकौ ।
ख्यातौ धीरोद्धतावन्यो गूढभावादयुक्तकृत् ।।
दिव्यस्त्रियमनिच्छान्तीमपहारादिनेच्छतः ।
शृङ्गाराभासमप्यस्य किञ्चित्किञ्चित्प्रदर्शयेत् ।।

(Sāhityadarpaṇa)

1.7. ORIGIN OF SANSKRIT DRAMA

The origin of Sanskrit drama is a matter of controversy among scholars. The problem has been discussed by many modern and traditional scholars in their own way. The views put forth by them are briefly noted below.

1.8. VARIOUS THEORIES ABOUT THE ORIGIN OF SANSKRIT DRAMA

1.8.1. The Traditional theory

It is very well known that tradition assigns a mythological origin for Sanskrit drama. Bharata describe as the creation of Nāṭyaveda by Brahma in the first chapter of Nātyaśāstra. According to it, the Ṛgveda, Yajurveda, Sāmaveda and Atharvaveda contributed dialogues, gestures, music and sentiments respectively to Nāṭya or drama.

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Nātyaśāstra tells us that Bharata learnt Nātyaśāstra from Brahma and along with his one hundred sons, gave a full fledged performance during the festival in honour of Indra at the command of Brahma. In this performance, the three styles of dramatic action 'Bhāratī, Sātvatī and Arabhaṭī were employed. Brahma asked Bharata to employ Kaiśikī also. The material for this, that is the dance with appropriate dress, was obtained from lord Śiva. Nāṭyaśāstra also states that lord Viṣṇu contributed the styles and Śiva and Parvati originated the Tāṅḍava and Lāsya type of dances.

1.8.2. Vedic Origin

The Saṁvādasūktas in the Ṛgveda between Yama – Yamī, or Suramā – Paṇi etc clearly possess dramatic characters. The musical style of Sāmaveda is quite significant. Keith holds that vedic ritual contained within itself the germ of drama. Yet they are nothing but elements.

1.8.3. The evidence of Rāmāyaṇa and Mahābhārata

The epics Rāmāyaṇa and Mahābhārata with their vast tresure of interesting stories might have given an impetus to dramatic traditon. The Harivaṁśa refers to Nāṭaka. Rāmāyaṇa refers to Natās and Nāṭakas.

1.8.4. The evidence of Pāṇini, Patañjali and Pāli literature

References to drama and dramatic traditions are found in Aṣṭādhyāyī of Panini and Mahabhāṣya of Patanjali as follows.

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पाराशर्य शिलालिभ्यां भिक्षुनटसूत्रयोः

(अष्टाध्यायी, 4.3.110)

ये तावदेते शोभनिका नामैः एते प्रत्यक्षं कंसं घातयन्ति प्रत्यक्षं च बलिं बन्ध्यन्ति इति।(महाभाष्य 3–1–26)

The pali text, samyukta Nikāya Mentions Naṭa and another work Dīga – Nikāya mentions Śobhanāgāraṃ i.e., a group of actors.

1.8.5. The Greek Influence

The late evolution of Sanskrit drama has led many Western scholars to believe that it originated in Greek drama after Alexander's invasion to India. The word 'Yavanikā' according to them is derived from 'Yavana' which means Greeks. They further argue that Yavanagirls were imployed as servant maids at the courts of Indian kings. Moreover, there are some structural similarities between Sanskrit drama and Greek drama.

This theory is not acceptable because the points of contrast are too many. Two main factors of Greek drama, viz., The tragedy and the three Unities (of time, place and action) are absent in Sanskrit drama. Scholars like Raghavan, Keith and Beneji have shown that the Sanskrit drama is indigeneous.

1.8.6. The Secular Origin (Mime, Puppet Play and Shadow play)

Hillebrandt and Konow think that Sanskrit drama came into existence because of two elements, viz., on one side, the recitation of topic legends and on the other, display of a popular mimic art. The mixture of prose and poetry and union of both music and dance, the simplicity of

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Indian stage the Vidusaka and the preliminaries are all depicted as pointing to a popular origin. This theory has been criticised by Keith. He says that there doesnot occur any authentic information regarding the mimes prior to the origin of Sanskrit drama.

Pischel holds that the puppet play is the source of Sanskrit drama. This play was vogue in ancient India. The word Sūtradhāra who holds the puppets by thread would point to the leader of the puppet play.

Luders putforth the Shadow–play–origin which states that the Śaubhanikas in the Mahābhāṣya were the persons who explained matters to the audience to supplement either dumb actors or shadow figures. The recitation of the topics was illustrated through the use of shadow figures. This, united with the act of Natas, gave birth to drama. Keith rejects this arguement by saying that the term Chāyānāṭaka does not refer to shadow play. It only refers to the play within the play.

Keith opines that the recitation of the epic stories provided the necessary base for Sanskrit drama. The dramatic action has an independent origin from the religious contents and only the union of these two produced the drama. M. M. Ghosh holds that a ritual dance connected with Śiva, incourse of time, gave rise to drama. Oldenberg maintains that the origin of drama is to be found in the sacred dance accompanied by gestures of panatomimic character. This would give rise to drama, after being combined with song, and later enriched by dialogue. Shekhar, Indu, favours the Non–Aryan Origin of Sanskrit drama. Further innovations may shed light in this regard.

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1.8.7. Uparūpaka as early form of Sanskrit drama

Recital of a story (Harikathā performance) may be treated as mono acting. This type of recital includes music and dialogue. This could develop in to 'tālamaddala ' type where different individuals take part in the dialogues. The third stage would be the different individuals putting on the necessary dress, makeup, relevant for the character represented. The Uparūpakas are operas. These too might develop easily into rūpakas, dialogues and so on.

Therefore it is not possible to evolve a concrete and clear–cut theory of the origin of Sanskrit drama. There is some truth in some of the theories put forth by scholars since drama, after all, combines in itself elements from different sources. It may be inferred that the dialogue portion of Ṛgveda etc., the epic stories, the religious contents and locally developed practices could have been responsible for the development of Sanskrit drama.

1.9 GENERAL FRAME OF SANSKRIT DRAMA

Now we shall study the general frame of Sanskrit drama. Nātyaśāstra of Bharata and other works on dramaturgy lays down several rules and restrictions which are strictly adhered by almost all the dramatists including the veterans like Kālidāsa, and others. It is only Bhasa being earlier than Bharata has violated the rules of dramaturgy.

The writer on Sanskrit drama and dramaturgy opine that every dramatic piece contains three essential constituents, which are the very life blood of it are worth mentioning in this context. They are Vastu, Neta and Rasa. These are the general frames of Sanskrit drama.

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1.9.1. PLOT (वस्तु) (कथावस्तु)

There are three alternatives laid down regarding the plot of the play –

a) It may be drawn from history e.g., dramas like - मुद्राराक्षस and मालविकाग्निमित्रम्

b) Mythology, Epics or Ancient popular legends may be its basis e.g. dramas like अभिज्ञानशाकुन्तलम् ; रत्नावली; विक्रमोर्वशीयम्, उत्तररामचरितम् etc.,

c) It can be fictitious, purely based on the imagination of the poet. e.g., dramas like मृच्छकटिकम्, अविमारकम् etc

1.9.2. HERO (नेता)

The Hero is required to be modest,decorous, comely, civil, of sweet address, noble and famous. Heroes are mentioned to be of four kinds as follows

उद्धतोदात्त ललित शान्तो धीर विशेषणाः ।
वर्ण्याः स्वभावश्चत्वारो नेतृणां मध्यमोत्तमाः ।।
देवाः धीरोदात्ताः धीरोदात्ताः सैन्येशमन्त्रिणः ।
धीरशान्ता वणीक्–विप्राः राजानस्तु चतुर्विधाः ।।
धीरोद्धतश्चलश्चण्डो दर्पी दम्भी विकत्थनः
धीरोदात्तोऽतिगम्भीरो न्यायी सत्वी क्षमीस्थिरः ।।
शृङ्गारी धीरललितः कलासक्तः सुखी मृदुः ।
धीरशान्तोऽनहंकारः कृपालुर्विनयी नयी ।।

1.9.2.1 धीरोद्धतः Resolute, fickle, haughty, boastful, hypocrite For e.g दुर्योधन in वेणीसंहारम्

1.9.2.2 धीरोदात्तः Firm in resolve,noble–minded, just, good–natured and forbearing e.g. राम in उत्तररामचरितम्

1.9.2.3 धीरललित – Soft – minded, carefree, devoted to fine arts and lustful as अग्निमित्र in मालविकाग्निमित्रम् or उदयन

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in स्वप्नवासवदत्तम्

1.9.2.4 धीरशांन्त Modest, fair, free from pride, unruffled as चारुदत्त in मृच्छकटिकम्

1.9.3 THE HEROINE (नायिका)

Nayika is described in – four types

नायिका कुलजा दिव्या क्षत्रिया पण्यकामिनी ।
अन्तिमा ललितोदात्ता पूर्वोदात्ता त्रिधापरे ।।
मुग्धा मध्या प्रगल्भेति त्रिविधा स्युरिमापुनः ।

Besides this division of the heroines Bharatha laid down three divisions as follows –

a) स्वीया – a lawful wife like सीता

b) परकीया (अन्या)– maiden like रत्नावली, शकुन्तला etc.,

c) साधारणा or पण्यस्त्री – a courtesan like वसन्तसेना

1.9.4. THE SENTIMENT (रस)

The dominating sentiment of the play should be any one of these three viz –

a) शृङ्गार e.g. all the plays of Kālidāsa

b) वीर e.g. वेणीसंहारम् of Bhattanārāyaṇa

c) करुण e.g. उत्तररामचरित of Bhavabhuti

Other sentiments like हास्य, रौद्र, भयानक, भीभत्स, अद्भूत and शान्त are not prohibited from entertaining in to the play, but they should always be secondary and should simply encourage the development of the principal sentiment.

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1.10 REVISION POINTS

Drama is the most attractive and the most peculiar and most superior type of literary creation. Drama embraces all types of topics and represents all kinds of natures of people.

The purpose of drama is to educate and to provide recreation to all. It serves as a relief entertainment to the suffering mind. Sanskrit drama is of two broad varieties – Rūpakas and Uparūpakas. Again Rūpakas are of ten kinds; of them the 'Nāṭaka' ranks the first and foremost type of Rūpaka.

The Origin of Sanskrit drama is a matter of controversy among scholars. This topic has been discussed by many scholars in their own ways. There is some truth in some of the theories putforth by different scholars since, drama, after all combines in itself elements from different sources.

Every dramatic piece contains three essential constituents – Vastu (Plot), Neta(Hero) and rasa (Sentiment). These are the general frames of Sanskrit drama.

1.11. KEY WORDS

दृश्य	–	which is capable of being seen
श्रव्य	–	which appeals through the ear only
नाटकम्	–	first and foremost types of rūpakas
भाणः	–	A kind of monologue
वस्तु (कथावस्तु)	–	The plot of the drama
नेता	–	The Hero of the drama
रसाः	–	The Sentiments

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1.12. SELF– CHECK QUESTIONS

1.12.1. सविस्तरेण उत्तराणि लिखत।

१. दशविधरूपकाणां विवरणं विस्तरेण लिखत ।

२. संस्कृतरूपकाणां उत्पत्तिः–इमं विषयं अधिकृत्य प्रबन्धमेकं लिखत।

३. नाटकस्य उद्देशः कः ? रूपक – उपरूपकाणां विषये संक्षेपेण लिखत।

४. नाटके वस्तु – नेता – रसानां स्थानं किम्? विशदयत।

1.12.2. लघुटिप्पणीः लिखत।

1) उपरूपकाणि 2) वीथी 3) भाणः 4) प्रकरणम् 5) दशरूपकाणि 6) ईहामृगः 7) कथावस्तु 8) नायकभेदाः 9) नायिका भेदाः 9) नवरसाः

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Paper - II

UNIT – 2

ABHIJÑĀNAŚĀKUNTALAM

CONTENTS

2.3 NATURE OF SANSKRIT DRAMA

2.4. ELEMENTS OF NĀṬYA (Nātyasaṅgrahas)

2.5. ELEMENTS OF PLOT (VASTU)

2.6. AVASTHĀS (Five successive stages)

2.7. SOME TECHNICAL TERMS USED IN SANSKRIT DRAMAS

2.8. THINGS FORBIDDEN ON THE STAGE

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UNIT – 2
NATURE OF SANSKRIT DRAMA

2.1 INTRODUCTION

In the present unit we shall study the nature of Sanskrit drama. The significance of Nāṭya, Nṛtya and Nṛtta are discussed here.

Bharata's Nāṭyaśāstra sets forth some elements of Nāṭya (Nātya Saṅgrahas) like Rasa, Bhāva, Abhinaya etc are also discussed here. After reading this unit you will also be able to understand some technical terms used in Sanskrit dramas like Nāndi, Bharatavākya etc.,

2.2 OBJECTIVES

On going through this unit you should be able to,

- ❊ Explain the nature of Sanskrit drama.
- ❊ Analyse the difference between Nṛtta, Nṛtya and Nātya and Nāṭaka.
- ❊ Understand different elements of Nātya
- ❊ Know the importance of Vastu; Avasthas and other in technical terms in Sanskrit dramas.
- ❊ Describe the meaning and importance of Vṛtti's, Pravṛtti's, Siddhi etc

2.3 NATURE OF SANSKRIT DRAMA

Dhanañjaya the author of Daśarūpaka, a treatise on Sanskrit dramaturgy, says in the beginning of his work that the Nāṭya (the dramatic representation) was created out of the essence of the vedas and that the great sage

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Bharatha put it in to practice, combining with it in the Tāṇḍava of Śiva and Pārvati. He further indicates that inspite of his divine origin, he would venture to set forth in an order the main features of Nātya. He takes into consideration a moderately intelligent person that expects from Nāṭya which distils joy, edification as from Itihāsas (Epics) for example, and bids fare well to him as one who has truned away his face from what is delightful. Thus, he indicates the aesthetic nature and significance of Nāṭya.

It is worthwhile considering how ancient Nāṭya (dance) is related to Nāṭaka or Rūpaka. That the first avilable book dealing with Nāṭya is called Nātyaśāstra which is ascribed to Bharathamuni has got a significance of its own.

The word, Nāṭya (नाट्य) is derived from the root नट् which is the Prākṛt form of the root नृत्. Both नृत् – नट् mean 'to dance'; hence the forms nṛtta, nṛtya, nātya and nāṭaka – all of which, no doubt, signify dancing; but each one of them varies slightly from the other in its special meaning.

नृत् is 'to dance' to the accompaniment of musical time (ताल) and rhythm (लय) – with or without music and without any expression of emotion (भाव) and gesticulation (अभिनय)

नृत्य is a one – person dance, with music and rhythm and also gesticulation of emotions (bhāvas), the latter being more important than the other two. There is not much of make–up here, nor imitation (अनुकरण) of any character. There is ofcourse, expression of emotions, but they are not fully developed into their highest state so as to be transformed into what may be characterised as aesthetic delight (रस or रसानुभव) derived by the connoisseur or

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Sahrdaya, nor there are any long episodes or stories as the bases.

नाट्य is an extension of नृत्य, which , in turn, imanates from नृत्त, in all of which dance is common element. In नाट्य the distinguishing feature is 'immitation' of different persons with the help of dress and decorations, talk and gesticulations. Complete imitation on the part of the actor makes for the enjoyment of the respective emotion as Rasa by sahṛdaya. The imitation aspect of नाट्य as detailed above assumes quite a visible form (रूप) under certain quite given conditions, on account of which नाट्य is also called रूप. नाट्य as described above becomes much more a pronounced visible representation when characters like Duṣyanta, Śakuntala and soforth are foisted upon the actor, and this gain in its visibility aspect has brought the name रूपक (रूपकं तत्समारोपात्) to नाट्य; As we observed in the earlier chapters, रूपक has several types with नाटक being one of them; for example the अभिज्ञानशकुन्तलम्. Because of the importance attached to नाटक, the first of the types of Sanskrit drama, the word नाटक is generally used in the larger sense of रूपक (drama).

2.4. ELEMENTS OF NĀṬYA (Nātyasaṅgrahas)

The Nātyaśāstra of Bharata sets forth the following as the elements of Nātya –

रसाभावाह्यभिनयाः धर्मीवृत्तिप्रवृत्तयः ।
सिद्धिस्वरस्तथातोद्यं गानं रङ्गश्च संग्रहाः ।। (N.S.6.10)

Rasa (Aesthetic delight), Bhava (Emotional state), Abhinaya (Dramatic representation), Dharmī (Practices in representation), Vṛtti (Attitudes governed by subject of represention), Pravṛtti (Usage in dress and so forth), Siddhi

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(Success of dramatic Performance), Svaras (Musical notes), Atodya (Instrumental music), Gāna (Singing) and Raṅga (Stage).

Let us discuss them one by one.

2.4.1. RASA

Rasa is the utmost importance in Nātya. As Bharata observes, without Rasa there can be no poetic essence of any kind.

न हि रसादृते कश्चिदर्थः प्रवर्तते (N.S. 6.31)

The nature of Rasa has been succintly mentioned in Nātyaśāstra as follows; There is a rise of Rasa by a correlation of Vibhāva's (causes like Duṣyanta etc., on the one hand – Alaṁbana and garden and so forth on the other Uddipananae), Anubhāvas ('Ensuants' as supplementary emotional states such as side – glances and so forth) and Vyabhicārībhāvas (Fleeting emotional states like Nirveda or Discouragement etc., being complementaries, as it were) – all given in the form of a sūtra.

'विभावानुभावव्यभिचरीसंयोगाद् रसनिष्पत्तिः; (N.S.6.3), which is said to envisage, on the one hand, a correlation (संयोग) of Vibhāvadis with what are called Sthāyibhāvas (permanent emotional states), latent in the Sahṛdayas, as potentials of Rasa, (Aesthetic delight as a literary experience par excellence) With the two kinds of correlation mentioned above, and through a peculiar word – function called Vyañjana and a process of Universalisation called Sādhāranikaraṇa, the resulting art experience is one of pure joy rising as Rasa (Aesthetic delight) in the Sahṛdaya, the connoisseur or spectator, and is said to be comparable

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only to Brahmāsvāda (Supreme bliss). Though such Rasānubhava is indivisible, whole and full, the number of Rasas is given as eight or nine with a corresponding number of Sthāyībhāvas (permanent emotional states), depending upon the literary, artistic media through which it is derived.

श्रृङ्गारहास्य करुणा रौद्र वीरभायानकाः ।
भीभत्साद्भुतसंज्ञैतु अष्टौ नाट्येरसा स्मृताः
निर्वेदस्थायीभावस्थः शान्तोऽपि नवमो रसः ।। (N.S.VI)

2.4.2. BHAVA (EMOTIONAL STATE)

This is in its very general sense, emotional or emotional state. The Ālankārikas have noticed its chief role and enormous significance as the latent mental state that rises to consciousness as an aesthetic experience under certain stipulted literary conditions; hence it is defined as that from which the super and essential meaning (काव्यार्थ i.e. रस) proceeds.

वागङ्गसत्वोपेतान् काव्यार्थान् भावयन्तीति भावः (NS.ch vii) So much so, in a literary context, Bhāva acquires more or less a specific significance as a permanent Emotional State like Rati (रति – Love and so forth) designated as sthāyībhāvas which combined with Vibhāvas, Anubhāvas and Vyabhicarībhāvas manifest themselves in the Sahrdaya as Rasa; certain in–herent psycho – physical states like stupor (Stambha) perspiration(Sveda) and so forth (eight in all) are also mentioned with the name sātvika bhāvas acting as further supplements to Rasa, along with Anubhāvas. On the whole, the eightfold (nine also) Sthāyībhāvas are realised as Rasa.

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2.4.3. ABHINAYA (Dramatic representation) (Acting)

It abounds in imotions, stuffed with several emotional states, dress, talk, attitudes and so forth; hence characterised as an imitation of worldly conduct. Such emitation is done through movements of limbs; language formations like Styles, Metres etc; makeup ; and expression of psycho – physical conditions such as stupor (स्तम्भ) and so forth – respectively called as आङ्गिक (of body) वाचिक (of speech),आहार्य (of costumes) and सात्विक (of emotions), Bharata mentions them as follows

अङ्गिको वाचिकाचैव आहार्यः सात्विकस्तथा ।
चत्वारोह्यभिनयाह्येते विज्ञेया नाट्यसंश्रयाः ।। (N.S.cl vi)

As its four types are so co-ordinated and harmonised as to be poised for evoking Rasa (Aesthetic delight)

2.4.4. DHARMĪ (Practices in represention)

When such practices have a direct bearing upon the realities of life, there is लोकधर्मी (Realistic); but when situation of life are adopted for representation through a poets imaginative power and so on, one comes across नाट्यधर्मी (dramatic). Dharmī is of immense importance in drama, why, in art in general.

2.4.5. VṚTTI

Special form of the subject of dramatic representation evolved by an appropriate attitude of mind as consistent with the theme on hand, and distinguished into four kinds namely–

भारती (verbal) – the mode of expression through language

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सात्वती (Grand) – marked by sacrifice; compassion and heroism

कैशिकी (Graceful) with music, dance and diversions as its accompaniments and आरभटी (Animated) – possesed of anger, anxiety curiosity and quarrel.

The vrttis are famous as they are the 'sources of dramatic performance' (चतस्त्रोवृत्तयो नाट्यमातृकाः)

2.4.6. PRAVṚTTI

Appropriate usages in costumes, ornaments and language to be adopted by actors as being consistent with different characters, places and so on. They are classified in to –

आवन्ती, दाक्षणात्य, ओद्रमागधी and पांचालमध्यमा, All Abhinaya, Dharmi, Vṛtti and Pravṛtti, are to happily coverage on Rasa

2.4.7. SIDDI (SUCCESS)

The success of dramatic performance in the form of delightful satisfaction on the part of the spectators.

2.4.8. SVARA (NOTES)

Musical notes such as षड्ज (Ṣadja) and so forth; two kinds namely, Śariras (शारीरा – from out of human body) and Vainas (वैणा – from out of stringed instruments)

2.4.9. ATODYA (MUSICAL INSTRUMENTS)

Musical instrument of four kinds –

(1) तत (Tata; stringed)

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(2) अवनद्ध (Avanaddha; covered); a, percussion instrument

(3) घन (Ghana; solid, resembling a cymbol made of circular metalplates played by clashing together)

(4) सुषिर (Susira – Hollow – an instrument like a flute

2.4.10. GĀNA (SONG)

Song, said to be of five kinds namely –

प्रवेशगान, आक्षेपगान, निष्क्रमगान, प्रासादिकगान, and अन्तरगान depending upon certain representational situations. Svara, Ātodya and Gāna are also meant to evoke Rasa.

2.4.11. RAṄGA (STAGE)

The eleventh element – the stage; consisting of Nāṭyamaṇḍapa (the theatre) and Prayoga (performance). The former according to Nāṭyaśāstra is

Jyeṣṭha (the biggest)

Madhyama (the middling)

Kaniṣṭha (the smallest in keeping with the dimension, each being – चतुरस्र (square); विकृष्ट (Rectangular), त्र्यश्र (Triangular) in shape. The latter, that is Prayoga, usually carried on with the help of make up, music, dance, dialogue in prose and metrial forms of language and such other means, has a few other factors namely pūrvaraṅga, Nāndī, sūtradhāra and Prastāvanā.

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2.5. ELEMENTS OF PLOT (VASTU)

Vastu or plot is also called Itivṛtta. Primarily it is of two kinds: आधिकारिक principal and प्रासंगिक (Accessary). The principal is that which relates to the chief characters. The story is main and runs through the entire play.

The accessary is that which appears in furtherance of main topic and is concerned with the characters than the Hero or the Heroine. This प्रासंगिक or accessary is of two kinds – viz पताका and प्रकरी

The Patākā or banner is an episode by which the progress of the plot is illustrated, furthered or hindered. It is of considerable length and sometimes extends to the very end of a play.

The Prakarī is also an episodical incident of limited duration and minor importance-one in which the principal characters take no part.

Besides these two, there are three other elements requisite for the development of plot. They are बीज or the seed; बिन्दु or the drop and कार्य or the final issue. Bija is the circumstance leading to the ultimate end briefly stated, which as the plot develops, bears multifarius results and which is as it were the seed of the plot. Bindu is what cements a break in the plot caused by the introduction of some other incident.

Kārya is the final object of the plot which being attained the whole is finished. These five are technically called as अर्थप्रकृतयः (Arthaprakrtis)

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2.6. AVASTHĀS (Five successive stages)

As regards its development, a dramatic plot has five stages or conditions called Avasthās. In order to reach the goal or attain the fruit, the Hero along with others has to translate the events of the story in to action and from that standpoint of setting the things into operation, they have to show the eagerness to begin their efforts for achieving the desired fruit and that is expected to be done in a play through five (stages) avasthās such as – Āraṃbha (commencement) Yatna (effort) Praptyāśā (prospects of success), Niyatāpti (certainty of success with the removal of obstacles and phalāgama (attainments of fruit or success)

For reaching the set goal in a plot, the story part and the action part (the Arthaprakṛtis and Avasthās) are harmoniously combined in what are technically called Sandhis (Junctures) – the structural divisions of a play. They are – five in number, answering to five Arthaprakṛtis, each of which they join with its corresponding stage, viz; –

(i) Mukhasandhi (the opening) – where in the seed of the story sown combined with the anxiety and eagerness of the Hero to go ahead ;

(ii) Pratimukhasandhi (progression), when the story continues with obstacles surfacing and attempts to remove them ;

(iii) Garbha sandhi (Development) having relevant episodes adding interest to the plot, while obstacles are fought and both hope and despair are noticed;

(iv) Avamarśasandhi (Pause), where the certainty of an emerging success rises; and lastly

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(v) Nirvahana sandhi (consummation) which marks the converging of all the preceding events of the plot on a successful, happy end.

2.7. SOME TECHNICAL TERMS USED IN SANSKRIT DRAMAS

The technical features or terms that are found common in all the Sanskrit dramas can be listed and explained in elaborate details in the following manner.

2.7.1. नान्दी or मंगलश्लोक (Benedictory stanza or stanzas)

A stanza or stanzas i.e. 4, 6, 8 or 12 lines, occuring at the commencement of the play is called नान्दी or मंगलश्लोक. It marks the beginning of the play just as भरतवाक्य signifies the end of the play. The word नान्दी is derived as नन्दन्ति देवता अस्यां अनया or as नन्दयति इति नान्दी, that stanza or stanzas in which the God or the Goddess finds delight or that by which the deities are delighted.

The following definitions are quite popular and self explanatory as regards the general characters of Nāndī.

आर्शीर्वचन संयुक्ता स्तुतिर्यस्मात्प्रयुज्यते।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता (Sahitya darpana)
सूत्रधारः पठेत्तत्र मध्यमंस्वरमाश्रितः।
नान्दी पदैद्वादशाभिर् अष्टाभिर्वालंकृतम् (Nātyasastra 5.24)
तथाप्यवश्यं कर्तव्या नांन्दी विघ्नोपशान्तये।। (Sahitya darpana)

(a) Every drama begins with नान्दी stanza

(b) It is auspicious stanza usually addressed to the favourite God or Goddess of the playwright. It invokes blessings for audience

(c) It is recited by the सूत्रधार alone or with his

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assistant either on the stage or behind the stage

(d) It is an important part of the पूर्वरङ्ग

(e) Its purpose is to avert the evil and other obstacles that might come in the way of safe completion of the work.

2.7.2. सूत्रधारः (the stage Manager)

(The holder of the threads): The Sūtradhāra who generally recites the Nāndī with the help of an actress or an assistant actor. The definitions run as follows –

नाट्योपकरणादीनि सूत्रमित्यभिधीयते ।
सूत्रं धारयतीन्यर्थे सुत्रधारो निगद्यते ।।
आसूत्रयनू गुणातू नेतुः कवेरपि च वस्तुनः ।
रङ्गप्रसाधन प्रौढ सूत्रधार इहोदितः ।।
वर्तनीय कथासूत्रं प्रथमं येन सूच्यते ।
रङ्गभूमिं समासाद्य सूत्रधारः स उच्यते ।।

The stage manager or the Sūtradhāra who arranges the play is the person who holds the threads of various incidents. He performes the पूर्वरङ्ग, recited the Nāndī śloka and starts, the prologue or प्रस्तावना together with Naṭī, or an assistant called पारिपार्श्वक or मारिष or both.

2.7.3. नेपथ्य (curtain)

Usually सूत्रधार is seen addressing his wife or assistant looking towards the curtain which is called नेपथ्य। But नेपथ्य has been used in sanskrit drama in four different senses.

(a) Green – room behind the curtain where the actor are busy with their makeup,

(b) costumes or dress,

(c) curtain,

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(d) decoration in general (नेपथ्यं स्याज्जवनिका रङ्गभूमिप्रसाधनम्),

2.7.4. पारिपार्श्वकः

(The Assistant) परिपार्श्वे यथा भवति इति। The Assistant who stands by the side of the Sūtradhāra and who plays an important part in the प्रस्तावना । He is addressed as मारिष by Sūtradhāra while the latter is reffered to as भाव by the former.

नट सूत्रधारेण मारिष इति वाच्यः ।
सूत्रधारं वदेत्भावः इति वै पारिपार्श्वकः।।

2.7.5. प्रस्तावना PROLOGUE (Introductory)

This is also called as आमुख ; which generally consists of an introductory dialogue. Sūtradhāra leads this scene. He is assisted by पारिपार्श्वक and his wife नटी. After giving an account of the author and his qualification, it introduces the incidents of the drama.

सूत्रधारो नटीं ब्रूते मारिषं वाथ विदूषकम्
स्वकार्यं प्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखम्। प्रस्तावना वा (Daśarūpaka)

Also in Sahityadarpana –

नटी विदषको वापि पारिपार्श्वक एव वा ।
सूत्रधारेण सहिताः संलापं यत्र कुर्वते
आमुखं तत्तु विज्ञेया नाम्ना प्रस्तावनापि वा

The purpose of this scene (prastāvanā) is four fold

(a) Self introduction of the play wright, his name, family details, education etc.

(b) Title of the play is made known to the audience.

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(c) Warm compliments are paid to the audience. They are usually addressed as learned assembly (विद्वत् परिषत्) and

(d) To create curiosity in the mind of the audience for witnessing the play

This प्रस्तावना (scene) is artistically linked up with the main scene. Accordingly this has led to the five different types of prologues. They are

कथोद्धात, प्रवर्तक, अवगलित, उद्घात्यक and प्रयोगातिशयः

the prastāvanā of Abhijñāna Śākuntalā is of प्रयोगातिशय type, where a character is introduced by a remark of the stage–manager.

एषोऽयमित्युपक्षेपात् सूत्रधार प्रयोगतः ।
पात्रप्रवेशो यत्रैष प्रयोगातिशयो मतः ।।

2.7.6. वैतालिक (A BARD)

विविधः तालः विवालः । विविधेन तालेन चरति गायति इति वैतालिकः । One who knows singing in different measures of music is a bard of वैतालिक. His duty is to announce the various periods of the day by singing a song suitable to the occasion and at the same time praise the king or to allude to certain important events in the life of the royal personality. His other assignments are to awaken the king in the early hours of morning, to praise him on festive occasions to cheer him up if he grows melancholy for cheer him up if he grows melancholy for any reason. The bards are usually in pairs and they do not appear on the stage always, but they sing from behind the curtain.

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2.7.7. कञ्चुकिन् (The chamberlain)

अन्तःपुरचरो वृद्धः विप्रो गुणगणान्वितः
सर्वकार्याकुशलः कञ्चुकीत्यभिधीयते ।।
जरावैकल्ययुक्तेन विशेद् गात्रेण कञ्चुकी ।
ये नित्यं ज्ञानसंपन्नाः कामदोषविवर्जिताः ।
ज्ञानविज्ञानकुशलाः कञ्चुकीयास्तुते स्मृताः ।

He is the chamberlain or the Harem officer. As he wears a कञ्चुक or a long robe resembling a modern gown he gets the name कञ्चुकिन्। Generally, he is an old, respectable brahmin in charge of the young ladies of the harem. He has several good qualities and command respect in the royal family. A man of practical wisdom devoted to truthfulness. He gives expression to his despondency due to the infirmities of the old age. The more old he grows the more qualified he becomes for his job. He moves about freely in the harem.

2.7.8. आकाशभाषितम्

This stage direction is introduced by the playwright to avoid the introduction of a new character on the stage. When there is only one character present on the stage, he or she pretends to see somebody at a distance, asks him something, receives a replay from him and repeats it for the information of the audience with the words किं ब्रवीषि ? किं भणसि ? etc at the beginning and इति at the end of it. This device is known as आकाशभाषितम्.

Sometimes this device consists of the utterance of an incorporeal voice which is the utterance of some super human or devine being such as spirits, deities etc., who are not visible on the stage.

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The difinition runs as follows

दूरस्थभाषणं यत् स्यादशरीर निवेदनम् ।
परोक्षान्तरितं वाक्यं तदाकाशे निगद्यते ।। '
" आकाशोक्तिः स्वयं प्रश्नप्रत्युत्तरमपान्तकम् ।
किं ब्रवीषीत्येवमादि विना पात्रं ब्रवीति यद् ।।
श्रुत्वेवानुक्तमत्येकस्तत् स्यादाकाशभाषितम् । "
अशरीरनिवेदनम् ! परोक्षान्तरितं वाक्यम् ।।

2.7.9. अपवार्य or अपवारितम् (Aside)

परावृत्य रहस्याख्याऽन्यस्मै तदपवारितम् ।

This is a stage direction introduced when there are three or more characters present on the stage; and when two of them want to talk to each other, without being heard by the other characters present on the stage. It is an extension of स्वगत or आत्मगत where only one character speaking to itself is supposed to be heard only by the audience and not by the other characters present on the stage. In अपवार्य the character turns away from all those who are not to listen and talks to that character only whom he or she wants to hear.

2.7.10ii जनान्तिकम् (Aside)

In order to indicate to the audience the commencement of the side conversation who begins it raises up the first three fingers of the right hand as a sort of curtain to hide the other characters present on the stage.

त्रिपताकान्तरोऽन्येन जल्पो यत्तज्जनान्तिकम् ।
त्रिपताकाकरेण अन्यान् अपवार्य अन्तरा कथाम् ।
अन्योन्यामन्त्रणं यत् स्यात् जनान्ते तज्जनान्तिकम् ।।

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2.7.11. अपक्षेपेण (With a hurried toss of curtain)

This stage direction is intended to denote the sudden entrance of a character under the influence of flurry caused by excessive, delight, affiction, fear or any other emotion. नासूचितस्य पात्रस्य प्रवेशो निर्गमोऽपि च भवति । In a play the entry of the new character is to be suggested by the characters already present on the stage; but when a character suddenly enrters the stage without such prior announcement or suggestion it is indicated by the stagedirection अपटीक्षेपेण ।

2.7.12. विष्कम्भकः / प्रवेशकः etc

The definitions runs as follows –

वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भः मध्यपात्र प्रयोजितः ।।
मध्येन मध्यमाभ्यां पात्राभ्यां संप्रयोजितः
शुद्धः स्यात् स तु संकीर्णो नीचमध्यमकल्पितः
प्रवेशकोऽनुदात्तोक्या नीचपात्रप्रयोजितः ।
अङ्कद्वयान्तविज्ञेयः शेषो विष्कम्भके यथा ।।

A dramatist has to pick and choose certain incidents having dramatic significance while depicting on the stage the life story of a well known hero or heroine. However these incidents may not have taken place in sequence without an interval. There are a number of facts which ought to be communicated to the audience in order to enable them to follow the plot. This work of supplying the missing links, of filling in the gaps is achieved by small scenes called विष्कम्भक or प्रवेशक। Incidents such as wars, deaths, journeys, long travels are not represented on the stage; but their knowlede is essential for the understanding of the plot. This information is communcicated to the

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audience by a dialogue between minor characters. They contain information about these incidents which are supposed to have taken place between the two acts.

The characters in a play are classified in a three fold manner.

(a) उत्तमपात्र's – the hero and the heroine

(b) मध्यपात्र's – friends, parents, teachers of the hero and heroine

(c) नीचपात्रs – all attendants and others

The language adopted by all the ladies and servants is प्रकृत्त even Vidusaka speaks प्राकृत्त while the highly educated man speak संस्कृत.

विष्कम्भक is शुद्ध if all the characters are मध्यमपात्र If atleast one of them is नीच then it is called मिश्र or संकीर्णविष्कम्भक । शुद्धविष्कम्भक is in Sanskrit while मिश्र is partly in Sanskrit and partly in prakrt. Either of these two may begin the play after the प्रस्तावना is over.

प्रवेशक : If only नीचपात्रs play part in it then it is प्रवेशक। Its language is प्राकृत and it is prohibited at the beginning of the first act. The reason for this is that the Sanskrit drama should not begin with the scene of नीचपात्रीs speaking प्राकृत language.

These विष्कम्भक and प्रवेशक's serve as an efficient instrument in the hand of the playwright which he uses according to his need. There can not be any hard and fast rule that every play must contain a certain number of विष्कम्भकs and प्रवेशकs. A drama may be even without these small scenes.

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2.7.13. पताकास्थानम् (Dramatic Ironies)

Patakasthanaka is a statement that conveys a definite meaning aiming at a particular purpose promoting thereby the chief end of the play. These patakasthanakas add a peculiar charm to the play by their suggestive power. They are termed as dramatic ironies. It occurs when there is one meaning for actors on the stage and another meaning quite different from it for the audience in the theatre. Their chief purpose is to be helpful in the development of plot.

2.7.14. भरतवाक्यम् (The Epilogue)

It is a closing stanza in a play. नटवाक्यम्, भरतवाक्यम्।

नाटकाभिनयसमाप्तौ सामाजिकेभ्यो नटेनाशीर्दीयते।
प्रस्तावनानन्तरं नटवाक्याभावादत्र भरतवाक्यमित्युक्तिः।।

Bharatavākya contains an expression of goodwishes on the part of the actors and put in the mouth of either some or all actors in order to give a blessing. It usually contains a prayer of plenty of food, timely rains and prosperity in general. Perhaps it is so called inorder to pay homage to the founder of the sciences of music and dramaturgy.

2.8. THINGS FORBIDDEN ON THE STAGE

According to Nātyaśāstra and other texts on stagecraft following things are forbidden on the stage.

(a) Nothing to offend the feelings of the audience
(b) National calamity, downfall or death of the hero
(c) Marriage or other religious rites
(d) Eating, sleeping, bathing, announcing and amorous dalliance

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This has resulted in the absence of tragedies in the field of Sanskrit drama. One dramatist Harsha is an exception. He does not hesitate to represent death on the stage in Nāgānanda drama. Bhāsa too show scenes of sleep, death etc in Svapnavāsavadatta and Ūrubhaṅga dramas and makes the latter a tragedy.

2.9. REVISION POINTS

Nāṭya is related to Nāṭaka or Rūpaka. Different forms nṛtta, nṛtya, nāṭya, and Nāṭaka – all of which, no doubt signify dancing – but each one of them varies slightly from the other in its special meaning. Further we have analysed different elements of Nāṭya which are called Nātyasaṇgrahas. Rasa is utmost importance in Nāṭya.

Plot of the drama is called Vastu or Itivrtta which is of two kinds. Principal and Accessary. Further regarding its development plot has five stages called Avasthās. For reaching a goal in a plot the Avastha's and Arthaprakṛtis are harmoniously combined in what are called as Sandhis. Technical features found in Sanskrit dramas like Nāndī, Prasthāvanā, Praveśaka, Bharatavākya etc are important for the smooth conduct of the play.

2.10. KEY–WORDS

नृत्य	–	one person dance
नाट्य	–	imitation of different persons with the help of dress, talk and gesticulations
नाट्यसंग्रहाः	–	Elements of Nāṭya
व्यभिचारी भावाः	–	Flecting emotional states

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संयोग	–	correlation
रस	–	Aesthetic delight
भाव	–	Emotional state
अभिनय	–	Dramatic representation
धर्मी	–	practices
नाट्यमण्डप	–	the theatre
वस्तु इतिवृत्त	–	The plot of the play
अवस्थाः	–	Stages of plot
सन्धिः	–	The juncture
नान्दी	–	Benedictory sloka
सूत्रधारः	–	The stage manager
प्रस्तावना	–	The prologue
भरतवाक्यम्	–	The epilogue

2.11. SELF – CHECK QUESTIONS

2.11.1. सविस्तरेण उत्तराणि लिखत ।

(a) नाट्यस्वरूपमधिकृत्य प्रबन्धमेकं लिखत ।

(b) नाट्यसंग्रहाणां परिचयं कुरुत ।

(c) संस्कृतरूपकेषु दृश्यमान प्रधान पारिभाषिक पदानां विवरणं कुरुत।

2.11.2. लघुटिप्पणीः लिखत

1. नान्दी 2. प्रस्तावना 3. पञ्चसन्धयः 4. अवस्थाः 5. अर्थप्रकृतयः 6. रसः 7. धर्मी 8. प्रवेशकः विष्कम्भकः 9. सूत्रधारः 10. कञ्चुकिः

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BLOCK-8

Paper - II

UNIT – 3

ABHIJÑĀNAŚĀKUNTALAM

CONTENTS

3.3. KĀLIDĀSA'S LIFE, DATE AND WORKS

3.4. BRIEF EXPLANATION OF KĀLIDĀSAS WORKS

3.5. HIS PLAYS

3.6. APPRECIATION OF THE POET AND HIS POETRY

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UNIT – 3
LIFE, DATE AND WORKS OF KĀLIDĀSA

3.1. INTRODUCTION

This unit deals with Kālidāsa, his life, date and works. We have absolutely no trust worthy information regarding the life, date and works of Kālidāsa. However, an attempt is made here to trace the life history, date and works of the great poet.

The self–check exercises given at the end of this unit will add to your evaluation of the poet and his works.

3.2. OBJECTIVES

After going through this unit you will be able to

- ❄ Understand the greatness of Kālidāsa
- ❄ Trace the life, date and works of Kālidāsa
- ❄ Describe the importance of Kālidāsa's works
- ❄ Explain several views of scholars regarding the date of Kālidāsa
- ❄ Appreciate the poet and his poetry

3.3. KĀLIDĀSA'S LIFE, DATE AND WORKS

3.3.1. HIS LIFE

At the outset it must be admitted that we have absolutely no trust worthy information regarding the personal history of Kālidāsa, by universal consent the greatest of Indian poets. The curiosity of the querist who would ask 'where and when was he born?' 'Who were his parents?' 'When did he die' etc – must ever remain

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unsatisfied. The poet has studiously observed complete silence about himself in his works. Read them how so ever we may, we find no allusion, no incident mentioned that may directly shed any light either on his personal history or any remarkable event of his life. There are legends about Kālidāsa, some arising out of his name, some out of his fame and a few others out of the artistic merit of his writings. It may not be out of place to recount here such legends as are interesting and popular, as an indication of Kālidāsa's poetic and dramatic genius.

It is said that Kālidāsa was the son of a Brāhmin called Kāliyaśarma, belonging to Kālikāpuri. Within hardly six months after the birth he become a orphan. A Shepherd brought him up. He grew up to be a handsome young man, but unlettered and boorish. Bhimaśukla, the King of Kāśi wanted to marry his daughter, Vāsanti to Vararuci, an accomplished scholar in his court. But, the Princes who thought of high of herself did not give her consent to it. Discomtfied by this, Vararuci was waiting to wreak vengeance against her. Oneday, he saw a cowherd boy (the same orphan) seated on the free end of a branch of a tree and cutting it at the root. Vararuci, thought such a fool would fit into his scheme of vengeance and made him get down from the tree, put on him the dress of a pandit and took him to the King's court; he had instructed the cowherd boy that he should observe silence at all other times excepting in the presence of the princes when only he was expected to say, 'om Svasti'. Actually being before the princess, the cowherd forgot all about 'om svasti' but, in utter confusion blurted out 'utaśara', a non – sensical sound. But, Vararuci tried to give to it an ingenious turn,

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while the princes went on questioning its sense. Then, the former went to the rescue of the cowherd saying that the latter who was his preceptor did not consider it proper to reply to a woman's question and hence kept silent. However, Vararuci succeded in getting the Princess married to the cowhered. It so happened that a little later the cowherd, saw, when he was alone with his wife, the picutre of a cow and utterd his professional cry. The princess realised that she was deceived, and threatened to kill him. The helpless cowherd now came out with the truth and begged forgiveness. By this time, Vararuci had left off the King's service. So, the indignant princess commanded the cowherd to pray to Kālī her favourite diety, so that he might be cured of his idiocy. Many years passed by. Oneday, standing before, the great Goddess, the cowherd vowed that if no learning was vouchsafed to him, he would sacrifice his life at her feet. So, Kālī showered her grace upon him by carving on his tounge mantric syllables, as a result of which learning and poetic genius downed on him.

In one of the versions of the story, it is stated that the princess seeing the enlightened face of her husband put him question – अस्ति कश्चित् वाग्विशेषः ? (Has there been any attainment of power of speech and thought ?) and in reply, it seems he immidiately recited three verses, one beginning with अस्त्युत्तरस्यां दिशि ; the second with, कश्चित्कान्ताविरहगुरुणा and the third as वागर्थाविव occuring in the beginning of three of Kālidāsa's works namely कुमारसम्भव, मेघदूतम् and रघुवंशम् respectively.

Thereafter, this enlightened recipient of Kālīs favour began to look upon his wife, the princess, as both a mother and a preceptor since it was she who was responsible for his birth as learned man. Of course, Vāsanti was happy

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that her husband was now intelligent and learned but his filial attitude was repugnant to her. So, in anger, she cursed him saying that he should meet with death at the hands of a woman. The curse had its effect. Kālidāsa went to Ceylon, (Srilanka) having been invited by king Kumāradāsa; the poet who wrote 'Jānakīharaṇa' and who ruled in Ceylon. The two became close friends and at one stage, both fell in love with the same woman. Oneday, Kumāradāsa wrote on the wall of the bed – chamber of his beloved's house a verse which was in the form of a riddle and declared that whoever solved it would be rewarded. Kālidāsa who went there after sometime wrote down the solution. The greedy woman who wanted to knock off the reward herself saw to the murder of Kālidāsa, and when the King came to her house, she told him that she had solved the riddle. Suspecting foul play, the King ordered a thorough search in the house and when it was done, the buried body of the dead poet was found out. While creamating it according to rites, the grief striken King also fell in to the fire and followed his friend to heaven.

Obviously, this story seems to have originated from the name Kālidāsa and its suggestive of the poet's genius and historical value, Kumāradāsa is identified with the King of that name of the early part of the sixth century A.D.

There are also stories which form a sort of appreciation of Kālidāsa's poetic genius. One of them, referring to the mutural greatness of Kālidāsa and Bhavabhūti is given here

After completing his literary masterpiece Uttararāmacarita, Bhavabhūti took it to Kālidāsa for

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openion. When Bhavabhūti read the whole play before Kālidasa, the latter picked out from the first act of a stanza which nicely described how Rāma and Sita spent a whole night in the vicinity of mountain called Prasravana; the situation is being recounted by Rama sometime after their return to Ayodhyā

किमपि किमपि मन्दं मन्दमासत्तियोगा –
दविरसितकपोलं जल्पतोरक्रमेण।
अशिथिलपरिरम्भाव्यापृतैकैकदोष्णो
रविदितगतायामा रात्रिरेवं व्यरंसीत्।। 1.27

"As we went on talking so many things slowly with our, cheeks pressing against each other in loving attachment, our arms were joined, one with the other in close embrace, the night thus slipped by, its passing hours unnoticed."

After listening, all that Kālidāsa did was, to remove the anusvāra from एवं in the last line of the stanza and made it एव; there by the sense changed itself into 'the night itself slipped by' (insted of ' the night thus slipped by' its passing hours unnoticed) A deserving critic can very well enjoy the heightening of poetic effect brought about by such an imaginatively significant micro – change in the reading suggested by Kālidāsa. An anecdote like this, which treats Kālidāsa and Bhavabhūti as contemporaries, though actually they were not, and which throws' no light on the historical position of either Kālidāsa or Bhavabhūti stays, however, only as a monument to Kālidāsa's poetic genius.

There are some other legends (stories) too which form the poetic genius of Kālidāsa but not explained here.

We can gather some informations about Kālidāsa's life

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from his own writings. His repeated reference to Ujjain indicates that he must have spent at least a part of his life in that city. His dwelling upon the charms of that city in his Meghadūtam makes it clear that he loved it much. His description of the tour about the whole of India and even into the regions beyonds the borders of India in the Raghuvaṁśam, makes any one believe that Kālidāsa himself must have made such a grand tour. On the basis of evidences like frequent references in his works to the Himālaya, to the Kesara flower which is peculiar to Kāshmir and to the holy places like Somatīrtha, Kumudanāga, Gaurīsankara, some conclude that Kālidāsa must have been a native of Kāshmir. As in the case of his date, there are sharp differences of opinion regarding the place where Kālidāsa was born and lived.

However, he "was a man of the court, though he was not a courtier in the ordinary sense of that term" says prof. Hiriyanna. Because he describes the whole of India in the Raghuvaṁsa. There can be no doubt that Kālidāsa had extensive education and that he had mastered rhetoric, dramatic theory, the science of grammar, the chief of all sciences . Besides the knowledge of Law and Astronomy, he seems to have had proficing in the profound and subtel systems of philosophy. The last s'loka of Śākunatalā provides the key – note to Kālidāsa's religious faith.

He prays for cessation of brith and then gives an indication of his belief in the law of Karma and in the emancipation of the individual self through unity with the omnipresent supreme being. He has sympathy for all creeds and sects. He is not a fanatic. Ofcourse, he seems to be inclined towards Śaivism but as prof. Hiriyanna observes "the Śaivic colour of his faith may have arisen from the

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accident of the age in which he was born or of the family to which he belonged".

Prof. Shivaramaih observes that " As a poet he has been great and as a dramatist unrivalled. He is an artist with a restriant; hense his perfectibility. He is a friend of nature and a master in giving adequate expression to human feelings in the realm of art. Love, in particular, is the prevailing sentiment in all his plays; so mch so, he is acclaimed as a Śṛṅgāra Kavi (poet of love) But one should not forget that it is the immortal love which survives the exuberance of passion and extravagance of physical attraction as exemplified in the married life of a Duṣyanta and Śakuntalā". Thus we may say that Kālidāsa was an unbiassed mind in all matters.

3.3.2. KĀLIDĀSA'S DATE

Regarding the date of Kālidāsa however there are several views and one may accept that which by virtue of the prosperous conditions it reflects, most approximates to what has been described above. The variety, divergence and conflict in these views not only have enriched the material required for the historical method in Kālidāsa's criticism, but also indicate the very difficult nature of the problem.

The two extemes regarding the date of Kālidāsa are 8th century B.C. and 11th century AḌ, suggested by M. Hippolete Fauche and Bentley respectively. Fauche is of the openion that Kālidāsa must have lived during the reign of the posthumous child of King Agnivarṇa whom he describes in the last canto of Raghuvaṁsa and gives the date as 800 B.C. This has been rejected on the ground of absence of any account in his works of a patron like the

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one mentioned above. There are stronger reasons to believe that he lived at a much latter date than 800 B.C.

It would be appropriate to recall here an often quoted memorial verse from Jyotividābharaṇa, a Sanskrit treatise on astrology ;

धन्वन्तरि क्षपणकामरसिंहशंकुवेतालभट्ट घटकर्परकालिदासाः।
ख्यातो वराहमिहिरो नृपतेः सभायां रत्नानि वै वररुचिर्नव रिक्रमस्य।।

"Dhanvartari, Kṣapaṇaka, Amarasiṁha, Śanku, Vetālabhatta, Ghatakarpara, Kālidāsa, the renowned Varāhamihira and Vararuci are the nine gems of Vikrama."

The verse makes Kālidāsa one among the 'nine gems' in the court of King Vikrama. Strangely enough, these 'gems' referred to here as contemporaneous with one another do not all belong to the same period. It is said that of these the most belong to the same period.

The title Vikaramāditya meaning 'sun of valour' was assumed by many kings of Ujjaini and the other kingdoms in India in the past. Attempts are made to associate Kālidāsa with this Vikramaditya or that of Indian history and thus determine his date. Mr. Bentley, on the authority of Bhojaprabandha and the Ayin – i – Akbari, supposed the patron of learning to be the same as ' Raja Vikrama, successor to 'Raja Bhoja in the eleventh century of the christian era.' It is sometimes believed, on the autority of Bhojaprabandha, that Kālidāsa flourished at the court of Bhoja, the nephew of Munja at Ujjaini in the eleventh century AD. So, the verse quoted here refers to Vikrama; but, the Bhojaprabandha introduces bhoja as if he were his patron. In fact, there have been several Bhojas as well as Vikramas. To accept eleventh century A.D. as the date of Kālidāsa on the basis of Bhojaprabandha would be incorrect

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since there are other more reliable evidences pointing to an earlier date.

Rajashekhara, an Ālankārika (10th century AḌ.) pays a tribute to Kālidāsa in a verse by saying that Kālidāsa remains Unvanquished. Kumārila, a great Mimāṁska, in his Tantravārtika, obviously makes use of a line from a verse in Kālidāsa's Śākuntalā. He expresses respect for the poet and also unites two lines in toto from Kālidāsa. These two evidences indicate that Kālidāsa must have lived earlier than 11th century AḌ. In addition to this, Bāṇa (7th century AḌ.) in his Harṣacarita praises the sweetness of Kālidāsas poetry. The Aihole inscription (634 AḌ) clearly mentions Kālidāsa by name along with Bharavi. This inscription is the earliest of all the reliable evidences avilable where in the name of Kālidāsa is clearly mentioned. So it has removed all doubts about the lower limit of Kālidāsas time and has rendered such late dates as 11th century AḌ. untenable. On the other hand, the evidence of Bāṇa and Aihole inscription prove that Kālidāsa is earlier than about the beginning of the 7th century AḌ.

The memorial verse quoted above where in Kālidāsa is referred to have been one of the nine 'gems' in Vikramas court has given rise to a good deal of speculation about Kālidāsas date and his patron. The Vikramāditya at whose court the great Kālidāsa is said to have flourished is geṇerally believed to be the king who, after defeating the Śakas established the Samvat Era, which commences fifty seven years before Christ. Sir William Jones identifies the Vikrama of the memorial verse with the founder of Samvat era and places Kālidāsa in the century preceeding the christain Era. S.P. Pandit also holds a similar view.

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Arguements are adduced by a few scholars in support of this theory of first century B.C. as the date of Kālidāsa. Sri KṢ. Ramaswamy Sastry maintains that " the universal and well attested traditions that he was attached to the court of Vikramāditya at Ujjaini and that Vikramāditya's Śaka Era began with 56 B.C. to commemorate his great victory should be given the credence which they deserve".

There are in Indian history a few other kings who assumed the title Vikramāditya. Attempts are made to connect Kālidāsa with one or the other Vikramāditya who came after the vanquisher of the Śakas in 56 B.C.

Dr. Hoernle thinks it probable that the Victor meant by Vikramāditya was the king Yashodharman, a ruler of central India. He is said to have defeated the Hunas in about 528 AḌ. MṂ. Haraprasada Sastri supports Hoernles view. He points out that the utsavasanketas referred to in Kālidāsa's Raghuvaṁsa are people from Tibet,making their appearance for the first time in Indian history in the 6th Century AḌ. So, the poem in which they are mentioned would, according to him, belong to the same period.

Another great king to adopt the title 'Vikramāditya' in Indian history was Candragupta II, the great son of Samudragupta. Keith observes that it is certainly plausible to suggest that the fame of Vikramāditya as the patron of poets attested in the late and in itself worthless legend of the Nine jewels, was due to the literary distinction of Candragupta's court.' Macdonnel, Keith, Massenoursel and a few others are for placing Kālidāsa in the Gupta period, between 380 – 412 A.D., that is under Candragupta II who ruled in Ujjaini assuming the title Vikramāditya from 357 – 413 AḌ.

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In support of this view, it is argued that Kālidāsa is earlier than Aihole inscription of 634, where he is celebrated. The Maṇḍeśvaraprasasti of Vatsabhaṭṭi (473 AḌ.) written in imitation of Kālidāsa is adduced as a proof of his date, as mentioned above. Further, Vikrama,the hero of Vikamorvaśīya, one of Kālidāsa's plays, is supposed to stand for the title Vikrama, assumed by Candragupta II, patron of the great poet; and Kumara in the Kumarasaṁbhava, Kālidāsas famous poem, for celebrating the birth of a Kumāra (a son) to him, called Kumaragupta. The horse sacrifice mentioned in Mālavikāgnimitra another play of Kālidāsa, is said to suggest Samudragupta (330 – 375AḌ.) father of Candragupta II.

'In this connection the prākṛt used by Kālidāsa, Aśvaghosa and Bhāsa is also taken as an evidence Asvaghoṣa's prākṛt is said to be earlier than that of Bhāsa and Bhāsa's earlier than Kālidāsas. So, Kālidāsa, who accordingly comes after Bhāsa (about 3 century AḌ) and Aśvaghosa (1 century AḌ) is placed about a century later than the former, corresponding with the end of the fourth century and the begining of the fifth century AḌ.

Archeological terms like ucca and Jāmitra which Kālidāsa uses are said to indicate, on account of their Greek origin, a date not earlier than 350 AḌ. for Kālidāsa. While commenting a line from Meghadūta of Kālidāsa, Mallinātha the fourteenth century commentator states that Kālidāsa intends to refer to a rival of his, called dinnaga. It is not clear why Kālidāsa should have mentioned this name as that of his rival because diṇnāga was a Buddist logician. However, if this is accepted the date of Diṇnāga would be about 400 A.D., and Mallinātha's evidence could

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thus support Kālidāsa's date as 375 - 412 A.D.

So, from Vatsabhatti's inscription to Mallinātha's commentary, certain evidences are said to prove that Kālidāsa lived in the Gupta period. The note of contentment, joy and happiness discernible in the works of Kālidāsa are supposed to be a reflection of the golden age of plenty and prosperity, of patronage to art and letters under the Gupta Kings.

Apart from about 57 B.C. or 400 A.D. or 540 A.D. referred to above which are dates based upon Kālidāsa's association with Vikramāditya, there are other dates also, a few which are briefly given here.

Dr. Kunhan Raja opines that Kālidāsa was a protege of King Agnimitra of Śuṇga dynasty who flourished in the second century B.C. He argues that the hero of Mālavikāgnimitra (one of Kālidāsa's dramas) is called as Agnimitra by the poet, with the intension of glorifying his patron.

Dr. Bhau Daji places Kālidāsa in the 6th century A.D. while comparing him with Harṣa Vikramāditya of Ujjaini.

The foregoing divergent views indicate the difficulty in arriving at a date that is acceptable to all. The view that Kālidāsa lived during the Gupta period particularly under Candragupta II (375 – 413 A.D.) who assumed the title Vikramaditya has gained considerable support. The Gupta theory has been assailed on the ground that the assumed priority of Aśvaghosa to Kālidāsa is not correct, and that there is no justification for connecting the horse – sacrifice in Mālavikāgnimitra with the one performed by Samudragupta. Opponents of this theory hold that it refers to Agnimitra's father Puspamitra's horse – sacrifice and is

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thus taken as a supporting point for the date, 57 B.C. It is also contended allusion to the birth of a son and as such, this also would be sacking in strength as an evidence for about 400 AD. being the date of Kālidāsa. But, it may be noted that there has been no valid reason as to why there might not be an allusion of the type pointed out by the supporters of this theory, in the horse –sacrifice of 'Malavikagnimitra' and in the title ' Kumārasambhava. Infact, it is natural to suppose that the material prosperity and the growth in art and literature in the Gupta period were of such nature as to cause the emergence of masterpieces of the type of Śakuntalā into light and fame. The Gupta empire signified a reasseration of Indian nationality; its art was a highorder; its sculpture revealed beauty and refinement. Inshort, it was an age of aesthetic tastes and an aristocratic civilization So, no wonder that a Kālidāsa could have been born in to such an age.

3.3.3. KĀLIDĀSA'S WORKS

Kālidāsa is credited with the authorship of seven important works viz – Four poems namely – Ṛtusaṁhāra, Kumārasambhava, Meghasandeśa and Raghuvaṁsa and Three plays namely– Mālavikāgnimitra, Vikramorvaśīya and Abhijñānaśākuntalā.

In addition to the above we have a list of more than 32 other works attributed to Kālidāsa but not accepted by all to have been written by Kālidāsa.

It is argued that the Ṛtusaṁhāra could not be Kālidāsa's work, on the ground that its inferiority to the other works of Kālidāsa takes away from it all claim to its having been written by that great poet. Further, the fact

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that Mallinātha has commented upon only Kumārasaṁbhava, Meghasandeśa and Raghuvaṁsa is taken to indicate that the great commentator believed that the poet wrote only three poems.

Indian tradition always associated Ṛtusamhāra with Kālidāsa. Keith, While supporting Kālidāsa's authorship of Ṛtusaṁhāra, observes that if it is inferior to other works, it may only mean that it the poet's youthful work. Many scholars have shown that there is enough literary merit in the work to justify its title to Kālidāsa's authorship.

3.4. BRIEF EXPLANATION OF KĀLIDĀSAS WORKS

3.4.1. ṚTUSA;MHĀRA

The Ṛtusaṁhāra is a poetic description of the seasons in about 160 verses. But the distinguishing feature of the poem is its intimate association with the loves of 'man and maiden or husband and wife.' It may be said on the ground of its erotic preoccupation that the entire poem is dedication to youth.

3.4.2. MEGHADŪTA

This is in two parts, the Pūrvamegha having 63 stanzas and Uttaramegha, 52. All these stanzas are in the elaborate Mandākrānta metre. It is the simple story of a Yakṣa who is made to suffer in exile the pangs of separation from his beloved who is pining for him in the distant Alakā, his home city on the Himālayas. All that the Yakṣa does is to request a passing cloud in the rainy season to sympathize with him and undertake, for his sake, a long journey from Ramagiri, the place of exile, to Alakā through

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Āmrakūta, Vidiṣā, Ujjayini with shrine of Mahākāla, Daśarupa and Kailāsa. There is a beautiful description of the mountains and rivers, cities and scenes of ancient battle. At Alāka, the magnificient capital of Kubera, the God of wealth, the cloud has to locate, the abode of the Yakṣa and deliver a message to his beloved who was sad and silent, with eyes swelled to sing in faltering accents a song marked with her husband's name and reckoning up the period in fond anticipation of the Yakṣa's homeward journey. With a simple subject, the poem makes a profound appeal through ' richness of content, and power to elicit sentiment.'

3.4.3. THE KUMĀRASAṀBHAVA

The Kumārasaṁbhava is a Mahākāvya; it celebrates the marriage of the highest god Śiva with Umā for the sake of the birth of a son (Kumāra) that would kill the mighty demon Tāraka who constantly harassed the Gods. This poem with 15 cantos begins with a beautiful description of Himālayas, the abode of Śiva and then sets forth the course of the love of the devine couple, Śiva and Umā. The poem ends with the death of the demon Tāraka at the hands of Kumāra, the son born to Śiva and Umā. It is said that only the first 8 cantos were written by Kālidāsa. Some think that the eighth canto itself marks the end of the poem in view of its content being the union of Śiva and Pārvati (Umā), through which the purpose of a son being born to them is going to be achieved.

The subject of the poem is 'daring one.' The propriety in depicting the love between the two deities has been questioned by some critics. In any case, even here Kālidāsa

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shows himself as a poet of love and a poet of nature. The Kumārasaṁbhava, in spite of its devine hero and heroine, being full of human interest, could be exempted from the charge of being theogonic. That is once again due to the extraordinary poetic imagination of Kālidāsa.

3.4.4. THE RAGHUVAṂŚA

The Raghuvaṁśa is a very good example of a Mahākāvya, as defined by writers on poetics. It sketches the history of the kings of the solar dynasty. In its wide theme are included descriptions of war and coronation, towns and countries, seasons, march for conquest, marriage, love, grief and so on. Some scholars think that out of its 19 contos only eight are written by Kālidāsa and according to some, only the last two cantos may not be Kālidāsa's. Convincing reasons have not come forth for proving that position. Because the poem comes to an abrupt end, it is also suggested that the Raghuvaṁśa originally contained 25 cantos, out of which six are probably lost.

Kālidāsa has based his poem chiefly on Vālmiki's Rāmāyaṇa, though the order of the kings of the solar race is different in the Raghuvaṁsa from what is in Rāmāyana. Comparing Kālidāsa with Vālmīki, Keith observes : Here and there one certainly surpasses the other; though normally the advantage lies with the younger poet; yet there are exceptions. In the art of narration and description in the effective delineation of Rasa (aesthetic delight) and in its sublime human appeal, the Raghuvaṁśa stands supreme in the realm of Sanskrit poetry, it has justly brought the title 'Raghukāra' to its great author.

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3.5. HIS PLAYS

3.5.1. MĀLAVIKĀGNIMITRA

The Mālavikāgnimitra is said to be the first dramatic work of Kālidāsa. This is a Nāṭaka of five acts. Depicting the love between king Agnimitra and princes Mālavikā. The action of the play is mostly confined to the four walls of the harem in the palace. Great skill has been shown by the dramatist in the delineation of characters, particularly women. It looks as if Kālidāsa is interested in glorifying the charm of youth and the power of passion in the Mālavikāgnimitra, making it a prelude to their sublimation as the purest love in his Abhijñānaśākuntalā.

3.5.2. VIKRAMORVAŚĪYA

The theme of this drama also is love; but love is between king Purūravas and Ūrvaśī, a heavenly nymph. However, the interest of this play depends on the masterly way in which the characters and sentiments are delineated by Kālidāsa. The play with its five acts abounds in grand conceptions and beautiful descriptions. With the human and devine blended in it, the Vikramorvaśīya may be said to mark the transition from the bursting human passions of the Mālavikāgnimitra to the love that acquires a devine significance through the human endeavour of sacrifice and suffering in the Abhijñānasakuntala.

So it is celar that love is the prevailing theme in the above mentioned two plays of Kālidāsa it is more so in the Abhijñānaśakuntalā, becasue it is immortalised there as a spiritual power. Keith says that the Abhijñānasakuntala, the last of the three plays of Kālidāsa ' cetrainly represents the perfection of Kālidāsa's art, and may justly be assumed to belong to his latest period of work.'

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3.6. APPRECIATION OF THE POET AND HIS POETRY

Kālidāsa is indisputably the greatest mastermind in Sanskrit poetry. His genius has been recognised in India from very early times. He has been and will ever be enshrined in the hearts of his countrymen as the Prince of Indian poets. Most Indian successors of Kālidāsa have expressed in suitable words their admiration of the poet who stood for ahead of them in the perfection of his art. Thus, Banabhatta the famous author of the Kadambari, speaks of him in the following words.

निर्गतासु न वा कस्य कालिदासस्य सूक्तिषु।
प्रीतिर्मधुरसांद्रासु मञ्जरीष्विव जायते।।

'When Kālidāsa's sweet sayings, charming with sweet sentiment, went forth, who did not feel delight in them as in honey lader flowers.' Kumārila who flourished about the first half of the eighth century, has quoted with approval the passage from the Śākuntalā.

सतां हि संदेहपदेषु वस्तुषु प्रमाणमन्तःकरणप्रवृत्तयः ।

There is a Subhasita which says

पुरा कवीनां गणनाप्रसङ्गे कनिष्ठिकाऽधिष्ठितकालिदासाः ।
अद्यापि तत्तुल्यकवेरभावादनामिका साऽर्थवती बभूव ।।

"While once the poets were being counted, Kālidāsa (as being the first) occupied the last finger. But the ring finger remained true to its name (अनामिका – name less), since his second has not yet been found (by whom it can be occupied)

Pandit Govardhanacharya thus speaks of our poet

साकूतमधुरकोमलविलासिनीकण्ठकूजितप्राये।
शिक्षासमयेऽपि मुदे रतलीलाकालिदासोक्ती।।

"Two things only, viz., love – sport and Kālidāsas poetry, delight the heart even at the time of instruction, as

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they consist of the sweet tender and touching words of a sportful girl" Almost every student of Sanskrit has in his mouth the following memorable verse –

काव्येषु नाटकं रम्यं तत्र रम्या शकुन्तला ।
तत्रापि च चतुर्थोऽङ्कस्त्रत्र श्लोकचतुष्टयम ।।

"Among Kāvyas the drama is the most charming. Among dramas the Śakuntalā is specially charming. Even there the fourth act is the best. And lastly, four ślokas there in are especially most beautiful." The highest place is assigned to Kālidāsa among poets for the construction of happy similes when it is said –

उपमा कालिदासस्य भारवेरर्थगौरवम् ।
दण्डिनः पदलालित्यं माघेसन्ति त्रयोगुणाः ।।

Among the later writers, Jayadeva has called our poet 'कविकुलगुरु – the lord of poets' and the विलास or ' graceful play' of the muse of poetry. (कविकुलगुरु कालिदासो विलासः)

Kālidāsa has evoked spontaneous outpourings of praise and manifestations of admiration from foreign scholars and poets who had access to his works either directly or through translations. Goethe has voluntarily bestowed the highest need of praise on him so much was he enraptured by the charms of Kālidāsas muse and struck with his poetic genius. This is what he says about Śakuntalā –

"Wouldst thou the young year's blossoms
and the fruits of its decline,
And all by which the soul is charmed, enraptured, feasted, fed ?
Woulds it thou the earth and heaven itself
in one sole name combine?
I name thee, O Sakuntala, and all at once is said".

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When we remember that Goethe himself was the greatest poet of Germany and one of the greatest of the world, we realize the importance of his estimate of Kālidāsa.

The well known philosopher and traveller, Humboldt, pronounces the following judgement – "Kālidāsa, the celebrated author of Śākuntalā, is a masterly describer of the influence which nature exercises upon the minds of lovers. Tenderness in the expression of feelings and richness of creative fancy have assigned to him his lofty place among the poets of all nations". The celebrated critic, Schlegel, has also assigned him a very high position amongst the glorious company of the 'Sons of song'. Several eminent orientalists have also offered their tribute of praise to our Indian Shakespeare, as Sir william Jones was the first to call him the very comparison of Kālidāsa to Shakespeare is the highest form of eulogy that could be bestowed upon him by foreign critics.

Sir Monier Williams, while writing about the Śakuntalā, thus expresses himself "No composition of Kālidāsa displays more the richness of his poetical genius, the exuberance of his imagination, the warmth and play of his fancy, his profound knowledge of the human heart,his delicate appreciation of its most refined and tender emotions, his familiarity with the workings and counter workings of its conflicting feelings in short more entitles him to rank as the Shakespeare of India". Prof, Lassen calls him "the brightest star in the firament of Indian poetry."

Thus, we find that Kālidāsa has established his sovereignty in the hearts of all alike. His poetic genius has brought Sanskrit poetry to the highest elegance and refinement.

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3.7 REVISION POINTS

Kālidāsa is regarded as "Shakespeare of India'. There is no trustworthy information regarding his life history and date. The divergent views regarding the date of Kālidāsa indicate the difficulty in arriving at a date that is acceptable by all. Kālidāsa is credited with the authorship of seven monumental works and established his supremacy in the field of literature.

3.8. SELF CHECK QUESTIONS

3.8.1. विस्तरेण उत्तरं लिखत

1) कालिदास महाकवे : कालदेश कृतीनधिकृत्य संक्षेपेण लिखत।
2) कालिदासस्य कालविषये विदुषां विविधान् अभिप्रायान् च सङ्गृह्णीत।
3) कालिदासस्य कृतीनधिकृत्य विस्तरेण निरूपयत।
4) कालिदासस्य जीवनविषये विस्तरेण लिखत।

3.8.2. लघुटिप्पणीः आरचयत।

1) कालिदासः
2) विक्रमोर्वशीयम्
3) मालविकाग्निमित्रम्
4) मेघतूतम्
5) रघुवंश कुमारसम्भवं च
6) कालिदासस्य काव्यप्रतिभा

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BLOCK-8

Paper - II

UNIT – 4

ABHIJÑĀNAŚĀKUNTALAM

CONTENTS

4.3. ABHIJÑĀNAŚĀKUNTALAM
4.4. CHANGES MADE BY KĀLIDĀSA IN THE ORIGINAL NARRATIVE
4.5. THE TITLE OF THE PLAY
4.6. DRAMATIS PERSONALE
4.7. ANALYSIS OF THE PLAY

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UNIT – 4

Introduction to Abhijñānaśākuntalam

4.1. INTRODUCTION

Dear student,

After reading this unit you will be able to understand the source of Abhijnañāśākuntalam. The source is from Śakuntalopakhyana of Mahabharata. To help the student in understanding the significance of Kālidāsaś drama and changes introduced by Kālidāsa, a brief summary of the original narrative is given in this unit. The title of the play is also discussed at length. Detailed list of dramatis personae – (characters of play) is given which will add to your indepth understanding of the drama. The difficult words have been explained in the 'key words'.

4.2. OBJECTIVES

After reading this unit you should be able to –

- # Understand the original story of the drama Abhijñānaśākuntalam
- # Describe the title of Abhijñānaśākuntalam
- # Know the different characters of the drama
- # Understand the changes made by Kālidāsa in the original story
- # Read, estimate and evaluate briefly all the acts of drama

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4.3. ABHIJÑĀNAŚĀKUNTALAṂ

4.3.1. THE SOURCE OF THE PLAY

The story of the love of Duṣyanta and Śakuntalā is narrated at length in the Mahābhārata Ādiparva (chapters 89 –100) and also in the Padmapurāṇa – Svargakāṇḍa. It is called the Śakuntalopakhyāna. But even a cursory reading of this narrative makes it clear to the reader that it is no more than a close summary of Kālidāsas play. Obviously the compiler of the purana had before him both Mahābhārata and our play. The story of Rāma also found in this purāṇa is after the Raghuvaṁśa of Kālidāsa and not the Rāmāyana. So some scholars think that these sections of the purāṇa are later interpolations. Thus the source for Kālidāsa's plot is generally believed to be the Śakuntalopakhyāna found in the Mahābhārata.

4.3.2. THE SAKUNTALOPAKHYĀNA

To help the student in understanding the importance and significance of the changes introduced by Kālidāsa from the dramatic point of view, here a close summary of the original narrative is given in brief.

King Duṣyanta, who had once gone out on a hunting expedition in the woods along with his army, came to Kāśyapa's (i.e. Kaṇvas) penance – grove pursuing a deer. He stationed his army outside the grove, removed his royal badges and entered the place in the company of his purohits and ministers. Later on, he left them also behind and went to the hermitage proper all alone. He was welcomed by the sage's beautiful daughter and was told that the sage had gone out to fetch fruits and would be coming in a short while. Questioned by Duśyanta, she

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herself told him the whole story of her birth, how she was born to Viśvāmitra and Menakā, how she was abandoned by her mother, how she, as a child, was cared for by Śakuntas (i.e. birds and thus came to be called Śakuntala) and how she was found in that state by the sage Kāśyapa who reared her up as his foster child. The king, who was already captivated by the lovely charms of the sage girl, was glad to learn that she was in reality a princess and straightaway asked her to be his wife. In replay to that, when Śakuntalā advised him to wait till her father returned, he pointed out to her that she would be with in the limits of right conduct if she wedded him in the Gāndharva form and that no permission of her father was necessary for that. There upon, Śakuntalā agreed to wed him on condition that her own son should become Yuvaraja and succeed him. Duṣyanta consented to that and consummated his marriage with her in the Gāndharva fashion. He then left the hermitage having promised her to while his own mind was filled with fear as to how the sage would view his conduct.

After some time the sage returned to his hermitage. śakuntalā could not go to him in bashfulness. But the sage, having through his divine vision known all that had happened there during his absence, expressed his approval of the marriage of his daughter with the King and blessed her that her son would be an emperor.

Śakuntalā anxiously hoped that the King's men would go to her and take her to the palace all in vain. After three years, she gave birth to a son in the hermitage. The boy was proclaimed by Indra himself as the future emperor. Duśyanta afraid of the sage, dared not send for them. Six

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more years passed. By then the boy had grown too unruly for the calm hermitage. He would curb the wild animals of the forest aquite easily even at that age. So he used to be called Sarvadamana. One day Kanva decided to send both Śakuntalā and her son to Duṣyanta. Śakuntalā thought that she was being turned out of the hermitage on account of her son's mischievounress and protested against her father's resolve. But Kaṇva pointed out to her that a woman should never stay long in her parents house and convinced her of the desirability of her going to live with her husband. It was a very pathetic scene when Śakuntalā begged Kaṇva's forgiveness for all her past shortcomings. Kaṇva was moved and simply hung down his head being quite unable to utter even a syllable, all his throat had got chocked up with an incessant flow of tears. At the bidding of Kaṇva all the ascetics accompanied Śakuntalā and her son to Duṣyanta's capital which was about 16 miles from the hermitage. On entering the city, Śakuntalā and her son were hailed by citizens thinking them to be Indraś wife and son. But the same citizens ridiculed the strange – looking ascetics, who thereupon felt insulted, and returned to the forest, abandoning Śakuntalā and her six year old son quite abruptly.

Śakuntalā somehow managed to find her way to King's court. Everyone was struck with the resemblance of the boy to king Dusyanta. Śakuntalā reminded the King of his past promise and demanded for its fulfilment. Dusyanta remembered everything on seeing her. But, although pleased at heart, he pretended ignorance and refused to take her or her son, inspite of her long appeal wherein she stressed on the sanctity of solemn contracts and truthfulness. So, in utter helplessness, she declared that he

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was unworthy of her and that her son would be an emperor even without him. She was about to go away when a heavenly voice pronounced that Śakuntalā was the kings lawful wife and the boy their own son, and advised the king to accept them. Duṣyanta then confessed to his ministers and purohits that his declining to accept them was only out of fear that people would suspect him if he relied solely on Śakuntalās words. He appeased śakuntalā also by assuring her that his harsh attitude towards her was to vindicate her own character and made her and her son his chief queen and Yuvarāja respectively.

4.4. CHANGES MADE BY KĀLIDĀSA IN THE ORIGINAL NARRATIVE

The first thing that occurs to a reader after going through the original narrative and the drama of Kālidāsa, is the large number of characters of the latter as against the bare minimum of four of the former. With just the hero Duṣyanta, the heroine Śakuntalā, the sage Kaṇva and the young boy Sarvadamana, the characters of the Upākhyāna, – Kālidāsa could, of course, not produce a successful drama, where variety of characters and situations are absolutely necessary. So he created Anasūya and Priyaṁvadā the two friends of Śakuntalā, Śārṇgarava and Śāradvata the two pupils of Kanva, Gautami an ascetic women of Kaṇva's hermitage and Māḍhavya (the Vidūṣaka) the King's companion, besides a number of very minor characters such as the charioteer, door–keeper, etc.,

Coming to the story proper, the reader is sure to mark that excepting the main events of the Upākhyāna, – viz., the meeting of Dusyanta and Śakuntalā, their gāndharva marriage, their subsequent separation and final union, –

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every thing else of the play is Kālidāsa's own. The details found in the original are totally rejected ; and the main events are presented in the poet's own marvellously original way, allowing no room for improbabilities or inconsistencies anywhere.

Even at the very beginning Duṣyanta is made by Kālidāsa to wander away far from his hunting party in his chase of a deer and comes by chance to the penance grove of Kaṇva. Thus the awkwardness in the account of the upākhyāna that Duṣyanta encamped his army outside the penance grove which he entered with his ministers and purohits, and that he later left them also behind in order to go all alone in to the hermitage of Kaṇva where Śakuntalā was lonely, is happily and skilfully avoided by our poet. Again the king's going to Kaṇva's hermitage after being invited by an ascetic as in our play, is really dignified.

The next matter – of – fact account of the upākhyāna is that Kaṇva had gone out to collect fruits when Duṣyanta went in to the hermitage and that within the short hour of his absence, the king was attracted by the bewitching beauty of Śakuntalā, a long dialogue between them followed wherein the forest – bred innocent Śakuntalā gave out the story of her own birth to the king who succeeded in persuading her to marry him, their marriage was consummated and she conceived. Kālidāsa's version of this section is more charming, more beleivable and more natural. Kaṇva, according to Kālidāsa has gone on a long pilgrimage to alleviate Śakuntalā's adverse fate. This long absence of the Master sage and the King's stay in the penance grove itself for several days to secure protection for

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the sacrificial rites of the ascetics provide ample scope for the lovers to meet more than once. The naturalness of the scene where the king meets Śakuntalā for the first time is again very charming. Śakuntalā and her two companions, Priyaṁvadā and Anasūyā are watering the plants outside the hermitage and talking freely. A bee goes to attack Śakuntalā who cries for help. Her companions jokingly ask her to call Duṣyanta, the king, to rescue her. And to Duṣyanta himself, who has been waiting at a distance for a suitable occasion, makes his appearance before them. Śakuntalā is here a very bashful maiden. The king's questions are answered only by her companions. They relate, nay, only hint to the king how she was born to Menaka and Visvamitra and how her foster – father Kaṇva is eager to give her in marriage to a suitable person. This first meeting of the King and Śakuntalā is quite suddenly disturbed by the report of all elephant running amuck, and they part, love at first sight having just arisen in their hearts.

The second and third Acts are wholly the creation of Kālidāsa's unsurpassed imagination to provide a very natural environment for the gradual development, in a romantic way, of this love between the two lovers. Thus the king's love – sickness, the effort of the Vidūṣaka to divert him, the king's sending away to the capital all his followers inclusive of the Vidūṣaka in whose case he takes special precaution , and the king's going in to the penance grove once again at the invitation of the ascetics to say there and protect their rites (of the second Act), and Śakuntalā's malady of love, the king's going by chance to the same creeper – bower where Śakuntalā was being attended on in

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her love– lorn state by her companions; his over– hearing Śakuntalā confession her love for him before her friends, his going straight in to the bower and declaring how his own love for Śakuntalā was equally deep, the discreet withdrawl of the friends of Śakuntala from the bower on some pretext thus allowing privacy to the two lovers (of the third act) –all these, nay, every one of these gradual and natural steps in the development of the plot is purely Kālidāsa's own.

The fourth act, which is considered generally the best section of the play, is again the product of Kālidāsa's far sighted imagination. It is here that the most important and the most original of all the innovations, viz., the affair of Durvasa's curse appears. The introduction of this curse, serves a double purpose. Firstly, it pictures to us the intensity of Śakuntalā's love for her husband as a result of which she was so totally absent – minded in her separation from him as not only to fail to notice the arrival of Durvasa's but also to fail to hear his cursing her quite loudly. Secondly it enables the character of Dusyanta by explaining away in a simple manner, his forgetting all about Śakuntalā. While the King of the Mahābhārata narrative is a typical liberatine, – marrying the innocent girl of a sage after tempting her and then, being conscious of the wrong done to the sage thereby, not daring to get her into his harem, –he, of our play is a true lover. His forgetting all about his love and repudiating Śakuntalā is because of the unfortunate curse. So when his memory is revived his repentance is sincere, and suffering great. The king's refusing to accept Śakuntalā as his wife as in the original narrative, although he rememberd her then, is unpardonable.

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The upākhyāna says that Śakuntalā delivered a son three years after her conception and that Kaṇva sent her with her son to Dusyanta after the lapse of six more years. Kālidāsa removes this incredibility by making his Kaṇva arrange to send Śakuntalā in her pregnant state to her husband on the very day he learnt of her marriage with Duṣyanta. The escort with which Śakuntalā is sent and the advice given to her by Kaṇva who is visibly moved at the time of her departure, as in the play, makes the scene homely and realistic of course the pathos depicted by Kālidāsa here is just an improvement made on that found in the original source.

The behaviour of Śakuntalā when she is repudiated by the king openly in the royal court, as detailed in the narrative, is not at all becoming of a modest Hindu woman. A youthful girl who had transacted her marriage with the king in a business – like manner by dictating terms, could of course behave no better. Kālidāsa's Śakuntalā is quite a different lady. Her modesty and nervousness are pleasing. Her behaviour even when she is rejected by the king is dignified and ideal.

The conclusion too of the original narrative, though happy, is brought about in a very mechanical manner by making a heavenly voice advise Duṣyanta to accept Śakuntalā. But according to Kālidāsa, when the sinfearing Duṣyanta refuses to accept Śakuntalā as his wife, a separation however painful it may be must come up in the most natural course of events. It is again natural that the motherly love of Menakā should make her carry away Śakuntalā, miserable and desperate as she was, into an unknown region.

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The affair of the recovery of the ring which Śakuntalā had lost during her journey serves really the significant purpose of rousing the king's memory and filling him with remorse. The report of Dhanamitra's dying childless makes the king feel quite pensive over his own childless state. These and such other original and charming incidents introduced into the drama by Kālidāsa form, as it were, a natural preparation for the forthcoming reunion of the king with Śakuntalā and her son.

As a true Hindu with unflinching faith in the efficacy of Karma, Kālidāsa believes that any suffering must have an end and change over to joy some time or other. Suffering is the means for man to free himself of his sins. Śakuntalā was completely absorbed in the thoughts of Duṣyanta and therefore failed to welcome Durvāsa. Her love then for Duṣyanta was earthly, of a material and selfish nature. So, she had to suffer repudiation at the hands of her own lover. Durvāsa's curse was only instrumental to that. Her subsequent suffering and her innate motherly love for her child later on, for a sufficiently long period, had to yield their own reward. Thus she get reunited with her remorseful husband whose love also had by them become unselfish.

By effecting these several changes in the dry narrative of the upākhyāna, Kālidāsa has ably traced the gradual and natural development of the love of Dusyanta and Śakuntalā in his play. The love of both of them was at first tumultuous, sensuous, material and selfish. Long suffering and repentance slowly transformed it into an ever lasting, the never dying souls. It is no wonder that the remarkable success Kālidāsa achieved in the depiction of

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such an ideal and true love between husband and wife crowned him with eternal glory.

4.5. THE TITLE OF THE PLAY

The most dominating character of the play is its heroine Śakuntalā. She wins the admiration of one and all by her innocent simplicity, patient sufferings, sweetness of temperament and artless love for her husband. She is never absent from our vision. She is actually on the stage in five of the Acts and her spirit pervades the other two the second and the sixth. The entire story is about her love and sufferings. So, it is but natural that the play should be named after her. But Kālidāsa has pre–fixed Abhijñāna (अभीज्ञान) to her name and called it Abhijñānaśakuntalām. (अभिज्ञानशाकुंतलम्) Let us examine the propriety of this : –

'Abhijñāna' means ' Token of recognition'. Therefore, the title Abhijñānaśakuntalam means the 'drama where the heroine Śakuntalā and remembered by the hero through a token of recognition. ' (अभीज्ञानेन स्मृता शकुन्तला अभीज्ञानशकुन्तला तामधिकृत्य कृतं नाटकम् अभिज्ञानशाकुन्तलम्) Here the signet ring of King Duṣyanta is the Abhijñāna which is used as a dominant motif in the play. In the very first act, when the King offers this ring to Priyaṁvada in order to redeem the debt Śakuntalā owed her, the name carved on it makes the girls guess who he was. Sometime after the King's marriage with Śakuntalā, when he has to return to the city, he fixes this very ring on the finger of Śakuntalā and comforts her by saying 'count everyday one letter of my name on this ring; before you read the last letter, my dear, a messenger will come to you to take you in to my harem'. It is really a very 'charming engagement' between the two parting

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lovers. But the ring offered on this occasion in the most normal way of things, has a significant purpose to serve later on. Śakuntalā is cursed by durvasā. When his anger is appeased by Anasūyā, he assures her that the King will remember Śakuntalā at the sight of some token. Anasūyā and Priyaṃvada are glad that Śakuntalā is fortunately in possession of the ring given by the King and that it could be produced, as a token when necessary. But Śakuntalā is destined to suffer. So, the two companions of Śakuntalā decide not to reveal this affair of the curse to anyone. If it were made known to Guatamī or Śakuntalā, perhaps the repudiation of Śakuntalā could have been averted. The two girls no doubt take some precaution in advising Śakuntalā to show the ring to the king as a token if need be. But that is not enough to avert the decree of fate. The ring is lost by Śakuntalā in her journey and it fails her at the most critical hour in the King's court. The result is that Śakuntalā is not recognised by the King as his wife and is therefore rejected by him. But no one can know the ways of destiny. The lost ring is in the course of time, miraculously, discovered and restored to the King who, at the sight of it, remembers at once all about Śakuntalā and is filled with remorse. This marks the beginning of the King's suffering. Love in separation is always purer, nobler and deeper than love in union. Both Duṣyanta and Śakuntalā, each separated from the other with no chance of reunion, feel penitence and pine in their sincere love. It is on one such occasion, when the King is in a penitent mood reviling the ring for having failed Śakuntalā at the critical moment, that the Vidūṣaka consoles him saying that the recovery of the ring in itself sufficient proof to show the

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incredible meetings do befall. Quite surprisingly it is that within a fewdays after this, such an undreamt of meeting takes place between the King and Śakuntalā on the Hemakūta mountain and happily brings about a reunion between them. Here again, Śakuntalās chancing to see the fatal ring on the king's finger, the Kings offering it to her once again after explaining how it's recovery helped him to regain his memory about her, her saying 'I can not trust it'. Let me Lord wear it himself–these sum up, in a charming manner as it were, the function of the ring in the play.

It has been pointed out already, how everything that is magnificent in this play is Kālidāsaś own. The episode of the ring as a token of recognition, which is the necessary off–shoot of the sageś curse, is undoubtedly the most fascinating aspect of the play. Therefore, it is quite appropriately that Kālidāsa has prefixed 'Abhijñāna' to 'Śakuntalā', and called the play ' Abhijñānaśākuntalam'.

ABIJNANA SAKUNTALA

4.6. DRAMATIS PERSONALE 4.6.1. MEN

सूत्रधारः	– The Manager of the play
दुष्यन्त	– King of Hastinapura, the Hero of the play
विदूषकः–माधव्यः	– The king's confidential companion
सर्वदमनः	– (भरत) – The King's son
सोमरातः	– The King's spiritual guide (purohita)
सूतः	– The King's charioteer
वातायनः(कञ्चुकिः)	– The chamberlain
रैवतकः (दौवारिकः)	– Door keeper

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वैतालिकौ – The kings bards

श्यालः – chief of city police

सूचकः, जानुकः – Two policemen

करभकः – The queen mother's messenger to the King

मातलिः – Indra's charioteer who takes him to the formers abode and brings him back.

कण्वः (काश्यपः) – Chief of the hermits; foster father of Śakuntalā.

शार्ङ्गरवः,शारद्वतः – His pupils who accompany Śakuntalā to her husband Duṣyantaś palace.

वैखानसः – A hermit who prevents the deer being hit by Dusyanta and invites him to visit the hermitage

गौतमः, नारदः – Kaṇva's pupils who brings ornaments from trees to Śakuntalā.

शिष्यः – Pupil appearing in the Viskambhaka to act III

शिष्यः – Another pupil who enters at the beginning of act IV

मारीचः (कश्यपः) – Devine sage, one of the prajapatis

गालवः – His pupil who is sent through the aerial path to acquaint Kaṇva with the happy news of Śakuntala's re union with Duṣyanta.

4.6.2. WOMEN

शकुन्तला – The Heroine, daughter of sage Visvamitra and the celestial nymph Menakā; and adopted daughter of Kaṇva

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अनसूया, प्रियंवदा – Śakuntalā's friends
सानुमति – A nymph; friend of Menakā.
गौतमी – Elderly ascetic matron at Kaṇva's hermitage.
परभृतिका –
मधुकरिका – Keepers of Dusyantas garden
चतुरिका – King's maid
यवनी – His attendant
प्रतीहारी – Door keeper
अदिति – Wife of sage Mārīca (kasyapa)
नटी – Actress; wife of Sūtradhāra

4.6.3. PERSONS MENTIONED

मघवन् (इन्द्रः) – The king of Gods
जयंतः – Indra's son
कौशिकः – The sage Visvamitra, the natural father of Śakuntalā.
मेनका – A heavenly nymph, mother of Śakuntalā.
दुर्वासस्, नारदः – Sages
पिशुनः – Dusyantaś Minister

4.7. ANALYSIS OF THE PLAY

We now give a detailed analysis of the story of the play, Act by Act, to make it clear how amazingly the dry and unromantic narrative of the Mahābhārata has become full of life and interest in the hands of the great poet.

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4.7.1. ACT I (Scene : KANVA'S HERMITAGE)

After a brief prastāvanā referring to the season which is Grīsma and introducting the play 'newly composed by Kālidāsa,' Duṣyanta in full hunting garb, followed by his charioteer, is brought upon the stage. When the king is about to discharge an arrow at a deer, an ascetic stays his doing so by explaining to him that the deer belonged to the āsrama of sage Kaṇva and it was not advisable for him to violate the sanctity of the place by killing any animal. He is also invited in to the penance grove and assured that the daughter of Kaṇva, as the sage was absent just then, – would accord to him a fit reception. There – upon the King goes alone to the hermitage and finds there three beautiful young girls watering the creepers and plants. Śakuntalā is one of them and the king falls in love with her at first sight. Finding a suitable occasion during her conversation with the two other girls, her companions, the king appears before them, talks to them and makes out that Sakuntalā is the daughter of Menakā by Visvāmitra, but deserted by them, she is being brought up by Kaṇva. As she is thus a Kṣatriya by birth, he is glad that she is fit to be married by him. During further talk, the companions of Śakuntalā reveal to the king that Kaṇva is eager to give away Śakuntalā in marriage to a suitable person. Śakuntalā grows bashful at this and pretends anger upon her friends. Suddenly news comes that an elephant has run amuck and great damage is being caused by it. So the party breaks up and the king departs aquite unwillingly, all his mind occupied by the thoughts of the lovely Śakuntalā. Śakuntalā too is impressed deeply by the new visitor.

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this and runs to the sage and prays for his forgiveness. The sage informs her that the curse will cease on the production of some token of recognition. This affair of the sage's curse is kept a secret by Śakuntalā's companions as they feel that the king's ring, of which Śakuntalā was in possession, could be produced as a token when needed.)

Kaṇva returns to the hermitage and on learning all about Śakuntalā's marriage through a heavenly voice, feels extremely happy and arranges to send Śakuntalā, who had developed signs of pregnancy, to her husband's place.

The departure of Śakuntalā from the panance – grove where she had stayed so long and developed bonds of affection for every creeper, plant and animal is very touching. Kanva's advice on that occasion to Śakuntalā about the duties of a wife is an ever memorable one.

4.7.5 ACT V (Scene – DUSYANTA'S PALACE)

The king hears a song melodiously sung by Haṃsapadikā to whom he had made love only once. The Vidūṣaka draws his attention to the import of the song. The king grasps it and sends the Vidūṣaka to Haṃsapadikā to inform her that she has cleverly rebuked him by that song. The Vidūṣaka reluctantly goes to her, when his protest that she will not let him free for long time if he went there, proves to be in vain.

Shortly after this, the ascetics escorting Śakuntalā arrive at the place and are introduced to the king in the royal court. The king wonders what their mission could be for. After the formal exchange of greetings, he is asked by the chief of those ascetics to accept Śakuntalā, his wife. This surprises him; and he fails even to recognise

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Śakuntalā, as he has completely forgotten everything relating to his forest love affair as an effect of the sage's curse. Śakuntalā tries in vain to rouse his memory. she wishes to show him the ring given by him at the hour of parting as a token of recognition, but unfortunately it has slipped away from her finger during the journey and is not there. Other arguments prove inefffective. So, in utter disappointment Śakuntalā and the ascetics leave the court hall. When Śakuntalā comes outside bemoaning her own bad fate, a celestial form descends from heaven and carries her off. Information of this astonishes the king and makes him all the more uneasy.

4.7.6 ACT VI (Scene – THE CITY OF HASTINĀPURA)

The king's ring which Śakuntalā had lost is found by a fisherman inside a fish which he had caught at the Śacītīrtha. While trying to sell that ring, he is caught by the police and charged of theft. The ring is restored to the king, who lets the fisherman free, and remembers at once all about Śakuntalā, his love for her, etc. and feels very miserable. A heavenly nymph Sānumatī is sent by Menakā to know first hand, the attitude of the king towards Śakuntalā then. she closely watches the king who is trying todivert his mind in the company of the Vidūsakā, and is glad to find him repenting for having repudiated Śakuntalā for whom, as she actually sees, his love was really deep and sincere. A memo from the minister is brought to him informing him that the property of Dhanamitra, a leading merchant of the city, would go to the royal treasury as the merchant had died childless. This makes the king very pensive about his own childless state brought upon by

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himself by rejecting Śakuntalā. Mātali, Indra's charioteer, arrives and revives his normal heroic state by communicating to him the invitation of Indra to proceed to fight with some troublesome demons. Dusyanta proceeds forthwith on his heroic expedition in Indra's own chariot.

4.7.7. ACT VII (Scene – MĀRĪCA'S HERMITAGE ON THE HEMAKŪTĀ)

Duṣyanta succeeds in his expedition and is honoured by Indra. On his way back to his capital through the sky, he alights on the Hemakūtā to pay his respects to sage Kasyapa (i.e., Mārīca) who resided there. Even outside, the hermitage of the sage, he comes across a boy playing with a lion's cub. He is also surprised at the close resemblance of the boy to him in appearance and experiences at his sight a strange feeling of joy as if he were his own son. Conversation with the females attending on the boy reveals that the boy belongs to the Puru family and that his mother's name is Śakuntalā. The amulet worn by the boy which had slipped down is picked up by the king and he is not hurt in any manner. The attendants are surprised at this and state that no one other than the boy or his parents could touch it without danger to himself. This makes the king feel that the boy must be his own son. Very soon Śakuntalā herself comes there and recognises her husband. The king tells her how the discovery of the ring made him remember every thing of the past and filled him with remorse. The pair get reconciled. All of them then move to the presence of Mārīca who relates to them how all the unpleasant past was on account of the curse of Durvāsaś, blesses them suitably and sends them off to the

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king's capital in the same chariot of Indra by which the king had arrived there.

The play concludes with the pronouncing of the customary Bharatavākya.

4.8. REVISION POINTS

I am sure, by this time, you have understood the story of Abhijñānaśakuntalam.

It is generally believed that the source of Kālidāsaś plot is Śakuntalopakhyāna of Mahābhārata. By effecting changes in the dry narrative of the upākhyāna, Kālidāsa has ably traced the gradual and natural development of the love of Duṣyanta and Śakuntalā in his drama.

4.9. SELF CHECK QUESTIONS

4.9.1. सविस्तरेण उत्तराणि लिखत ।

1. शकुंतलोपाख्यानस्य सारांशं विशदयत ।
2. कालिदासः मूलकथायाम् कथं परिवर्तनम् कृतवान् ? संक्षेपेण लिखत।
3. 'अभिज्ञानशाकुन्तलम्' शीर्षिकां समर्थयत ।

4.9.2. लघुटिप्पणीः लिखत

1. शकुंतलोपाख्यानम्
2 अभिज्ञानम्
3 शाकुंतलनाटकस्य मुख्यपात्राणि

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Dr. Venkatesh M. Giri

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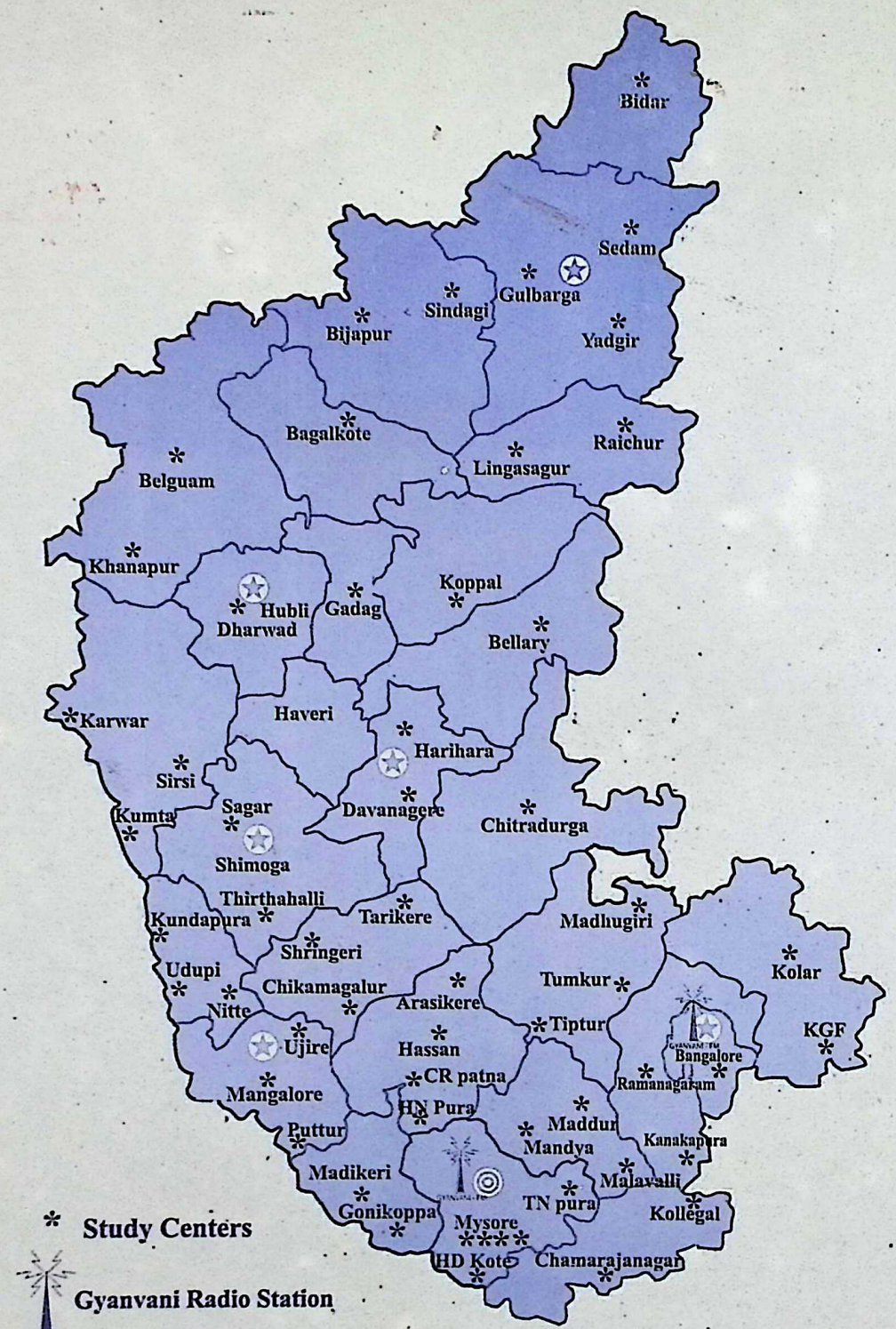

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